

**Bible
and
Church
Music.**

J. ASTON WHITLOCK, M.A.



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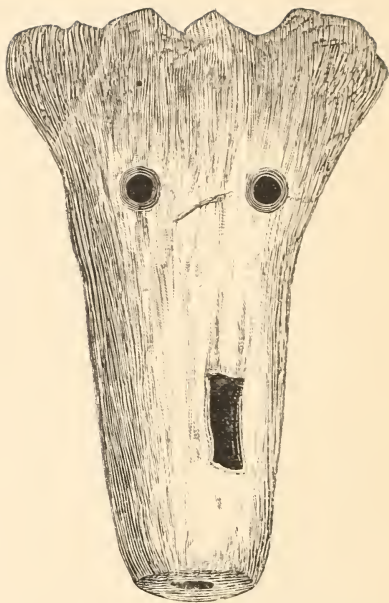
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CLAY PIPE FROM BABYLON, THE MOST ANCIENT YET FOUND,
APPARENTLY MODELLED TO IMITATE THE SKULL OF SOME
ANIMAL. IT STILL SOUNDS CLEARLY THE INTERVALS OF THE
COMMON CHORD. (E.)

A HANDBOOK OF
BIBLE AND CHURCH MUSIC.



PART I.

*Patriarchal and Hebrew Musical Instruments and Terms :
The Temple Service : Headings of the Psalms.*

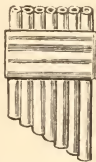
PART II.

*A Short Sketch of Ecclesiastical Music, from the Earliest Christian
Times to the Days of Palestrina and Purcell.*

BY THE

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Late Vicar of Holy Rood, and Chaplain of God's House, Southampton.



JUBAL'S (PROBABLE) ORGAN.

PUBLISHED UNDER THE DIRECTION OF THE TRACT COMMITTEE.

SOCIETY FOR PROMOTING CHRISTIAN KNOWLEDGE.

LONDON: NORTHUMBERLAND AVENUE, W. C.

BRIGHTON: 129, NORTH STREET.

NEW YORK: E. & J. B. YOUNG & CO.

1898.

PREFACE.

THIS little Handbook is intended as a compendium of information, drawn from various authorities such as, to most readers, are not always readily accessible. Unfortunately no treatise on Hebrew or on ancient Oriental music has as yet been discovered; and the only monumental record delineating Jewish musical instruments is the sculpture on the arch of Titus at Rome. We have to be content, therefore, in a great measure with very scanty and meagre sources of knowledge—sometimes the probable derivation of words and terms, sometimes the uncertain and often untrustworthy voice of tradition.

With regard to Ecclesiastical Music we stand on somewhat firmer ground. The difficulties are of another kind. For though ancient and modern music may be based on the same first principles, yet the musical methods of the present day are, and indeed have been for many past years, so different from those of our fore-

fathers, that it is not at all easy to make exposition and explanation quite clear to the uninstructed mind; the more so as this compilation is to be regarded as a Handbook, with something of the nature of a Concordance combined, and not as a "Catechism of Music." Nevertheless it is hoped that, in spite of its deficiencies and imperfections, it may in some degree fulfil its purpose and be helpful to the reader.

The illustrations marked "E" have been taken specially for this work from Carl Engel's interesting *History of the Music of Ancient Nations*, by the kind permission of Mr. John Murray, the publisher.

10, THE CLOSE,
WINCHESTER.

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 H. Hope's *Mediaeval Music*. (By Robert Charles Hope, F.S.A., F.R.S.L.)
 M. Dean Milman's *Histories*.
 R. Rockstro's *History of Music*.
 W. Canon Wilson's *English-Hebrew and Chaldee Concordance*.
 Sept. or LXX. = Septuagint.
 Vulg. = Vulgate. St. Jerome's Latin Translation of the Bible.

I am also indebted for much information to Bishop Wordsworth's and the *Speaker's Commentaries*; also to other commentaries and encyclopaedias (often without any author's or editor's name attached), to Dean Stanley's *Lectures on the Jewish Church*, to Mr. Armfield on the *Gradual Psalms*, and to many books and reviews met with in public and private libraries.

BIBLE AND CHURCH MUSIC.



PART I.

PATRIARCHAL AND HEBREW MUSICAL INSTRUMENTS AND TERMS.



CHAPTER I.

INTRODUCTORY.

“Jubal, Lamech’s son,
That mortal frame, whereon was first begun
The immortal Life of Song.”

GEORGE ELIOT.

I. IF the reader will open his Bible at Gen. iv. 17–26, he will find that Adam and Eve had two sons born to them, named Cain and Seth. From the first sprang a long line of descendants, who, unhappily for themselves, “lived without God in the world,” and ultimately “perished and came to a fearful end” (St. Matt. xxiv. 38, 39).

Yet this godless generation was notable, as the Sacred Record attests, for remarkable discoveries and inventions; and their era, which must have stretched over many centuries, was singularly marked by a striking progress and development of the arts and sciences. "Cain builded a city." Tubal-cain was "an instructor of every artificer in brass and iron." Jabal "was the father of such as dwell in tents, and of such as have cattle." Jubal "was the father of all such as handle the harp and organ."

2. From the second son, Seth, sprang a succession of generations, to whose personal piety, in more than one instance, the inspired historian bears the strongest testimony. Quite early there is mention of either a special revelation of God, or (what is more probable) a revival of the true religion: for we are told that during the days of Enos, the grandson of Adam and Eve, "then began men to call upon the Name of the Lord."

3. From what has been said we may observe:

(1) "That scientific invention has always gone on with the revelation of spiritual truths" (Lord Beaconsfield); and

(2) That, through the intercommunication and interlacing of these two great primæval families, music in the Bible has always assumed, more or less, a *religious* aspect, whether it be on occasions of joy or sorrow in the tribe or in the family;

and occupies a large part in the private and public worship of God, until it finds its highest consummation and development in the ornate services of the first Temple.

Jubal is the great root of all similar words betokening sounds of joy, alarm, &c. Cf. *jól*, *jobl*, *jodl*; Swed. *iolen*; Dutch *ioelen*; Greek *ὀλολύζειν*, *ἀλαλάζειν*. The primary syllable *jo* = "crying out." "Jubilee" is the Holy Day proclaimed by the sound of the trumpets (Lev. xxv. 9, 10, 11: Ges. and W.).

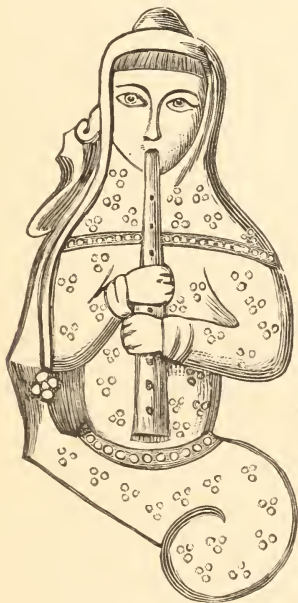
CHAPTER II.

GENERAL DIVISION OF MUSICAL INSTRUMENTS.

VOCAL music was of course antecedent to Instrumental music: for the voice existed before the instrument. DANCING, which in the Bible is associated with many religious acts, is naturally coincident with it. Its origin may be reasonably traced to the bounding and jumping of boys and girls, when in the exuberance of their young life they listened to the rapid sequence of musical sounds. The beating of time by the musicians with their feet, as delineated in Assyrian and Egyptian sculptures, may possibly have suggested the more elaborate development of this art. But we need not dwell longer on this point. It is alluded to in this place simply because dancing is peculiarly an Oriental feature of rejoicing on religious occasions. It was admitted also as a sacred adjunct in the primitive Christian Church, and is still continued in some Roman Catholic countries (E.).

1. The first and primaeval musical instruments must have been of the simplest kind.

A hollow reed, uttering, when blown with the mouth, one monotonous sound would be the first successful attempt at such an invention. The next step was to vary the sound by perforating it with holes, like to our "Penny



SINGLE PERFORATED PIPE. FROM PERSEPOLIS. (E.)

Whistle." Then, put *two* such pipes into the mouth, and you get the *double* Egyptian and Assyrian pipe, such as may be still seen sculptured on their monuments. In the holes or apertures of some of these pipes, which have

been discovered in the tombs and other places, small straws have been found, plainly intended to act the part of *reeds* in our modern oboes and clarionets. Next, tie a number of these pipes together, and *there* is the Syrx or Pandean-pipe. Rightly or wrongly, this is regarded as Jubal's "Organ," Heb. *ugab*, Sept. *κιθάρα*, Vulg. *organum* (see title-page). Lastly, place this Pandean-pipe into a box, as represented on a sculp-



DOUBLE PIPE.

tured monument in the museum at Arles, and you have at once the germ of our modern organ.

We pass now from wind to stringed instruments.

2. The history of the Harp may be traced with much the same clearness. The *twanging of the bow* probably suggested the original idea; and the variation of sound was obtained by lengthening and shortening a multiplicity of

strings. These were made, at first, of some fibrous material, or the long hair of animals. Perhaps even the tresses of wives and daughters were turned to such musical use, as we read in the Greek and Roman historians that the bows of the Carthaginians were thus supplied with strings in their last war with the Romans. Harps, too, like the bow, were portable, about four feet long; and all Oriental harps, so far as



EGYPTIAN HARP, SHOWING ITS ORIGINAL BOW-LIKE SHAPE.

we can judge from surviving sculptures, unlike ours, *had no front pillar*. Their bow-like shape and characteristics long remained. Without entering at greater length on their further and later development, we can easily imagine how soon the need of pegs for tightening and loosening the strings was felt; how a sounding-board was found to add to the body of sound; how strings of fibre or hair were supplanted by those of

catgut, of steel, and even of silver. Whether the fingers or whether the quill and plectrum were the first manipulators of the strings, is a matter of debate. Certainly fingers were made long before either quills or plectra! Be it as it may, after these latter had been introduced, *hammers* wielded by the hand in due time followed. And thus we see how the "stringed instruments" of primaeval and ancient days became the parent of the dulcimer, the spinet, the harpsichord, and the piano.

3. We now naturally pass from *wind* and *stringed* instruments to those which are *beaten*. These are the timbrel, tabret, tambourine, and drum. To these may be added their very near relations the cymbal, the triangle (1 Sam. xviii. 6, R.V. marg.), and castanets (2 Sam. vi. 5, R.V., for "cornets" A.V.). The origin of such is not far to seek. It may be traced perhaps to youthful Jubals "drumming on the table," or to youthful Jabals clashing pieces of wood together, as accompaniments to their uncle's musical efforts when piping to their father's flocks and herds. From *wood* it is but one step to a *bladder*, and from that to a *hide* or dried and tanned skin. This, stretched upon a frame, forms the type of all "Corybantean" instruments; and though the word "drum" does not actually appear in the Bible, yet there can be little doubt that the Hebrew term *Toph*

includes those small "hand-drums" which are depicted on the Egyptian and Assyrian monuments, and which are still in use in India (E.), something like our modern "kettledrum" (see pp. 58, 59).

4. One kind of musical instrument must, however, be rigidly excluded, viz. the violin, and all such as are played with a *bow*. The Bible knows nothing of them, nor does any monument in Egypt or Assyria. In a later chapter the reader will find that he must go far beyond Palestine and its neighbours to meet with the "fiddle and the bow." Its invention is attributed to a certain king of Ceylon, who reigned some five thousand years ago! It was called a "Ravanastron."

Muzio Clementi is called the "father of the pianoforte." He was born at Rome in 1752, and died at Evesham in 1832. He was buried in the cloisters of Westminster Abbey, where the visitor will find a stone commemorating his achievements.

CHAPTER III

OCCASIONS WHEN MUSIC WAS USED.

THIS chapter will be devoted to the *Places*, *Times*, and *Occasions* when these instruments were used, from the earliest ages to the days of King David.

1. It is surely not a mere fantasy of the imagination to suppose that the first pipings would be heard *among the flocks and sheepfolds*. Many a prolonged trill would a shepherd utter in his nightly solitude as his woolly charge lay around in peaceful repose. Or he would have a willing audience in his listening brother-shepherds, who

“On the lawn,
Or e’er the point of dawn,
Sat simply chatting in a rustic row.”

So would they “cheat the toil and cheer the way,” and while away the time.

Such a picture is evidently presented to us, though under the form of chiding words, in Judges v. 16, “Why satest thou among the sheepfolds, to hear the pipings for the flocks?” (R. V.)—a rebuke specially suited for Reuben.

which was pre-eminently a rude, pastoral tribe, settled in or close by the rich pastures of Gilead.

2. Then music soon found a necessary and accustomed place in *seasons of joy*. One of the earliest intimations of this is noted in Job xxi. 12, "They sing to the timbrel and harp, and rejoice at the sound of the pipe" (R.V.). This again reminds us of the children in the market-place, who complained to their companions, "We have piped unto you, and ye have not danced" (St. Matt. xi. 16, 17). In harmony with this coincides what we may call the first historical mention of music after the days of Jubal: "Wherefore didst thou flee away secretly, and steal away from me; and didst not tell me, that I might have sent thee away with mirth, and with songs, with tabret, and with harp?" (Gen. xxxi. 27). With this reproachful musical "Vale" to Jacob on the part of the churlish Laban corresponds the musical "Ave" to the returned Prodigal, which fell so harshly and discordantly on the elder brother's ear. "As he came and drew nigh to the house, he heard music and dancing" (St. Luke xv. 25). Lastly, it was on the occasion of a great feast that "the children of Benjamin took them wives of the daughters of Shiloh who came out to dance in the dances" in some open spot surrounded by vineyards in Shiloh

(Judges xxi. 19 to end). No doubt the dancing was accompanied with the voices of the damsels, and with the beating and shaking of timbrels.

3. The next natural step for the use of music would be that of *victory and triumph*. The first notice of this kind is the song of Miriam. And here we may rightly conjecture the introduction of an Egyptian, and therefore cultured element. "Miriam took a timbrel in her hand,



DAMSELS SINGING TO THE SOUND OF TIMBRELS.

and all the women went out after her with timbrels and with dances" (Exod. xv. 20). Then in the next verse we are told that "Miriam answered them" (ver. 21). By this expression we are evidently to understand that Miriam and her companions sang alternately—the former led with a solo, and then the latter took up the melody and responded in chorus. As this is

the translation both of the Authorized and Revised Versions we may assume it is correct. The LXX. renders the words, ἐξῆρχε δὲ αὐτῶν Μαρτὰμ λέγουσα κ. τ. λ.; the Vulgate, “quibus præcinebat dicens,” &c. In this way, too, we are evidently to interpret the Psalmist’s words, “The singers go before”—i. e. first sing, give the melody, raise the chant—“the minstrels follow after,” i. e. take it up and follow on with instrumental descant (Ps. lxviii. 25).

The next instance of vocal, with probably some instrumental, music after a victory, is the Song of Deborah and Barak (Judges v). Nor must we omit the unfortunate instance of Jephthah’s daughter who came out to meet her father, to celebrate his victory over the children of Ammon, “with timbrels and with dances” (Judges xi). Nor does this exhaust the list (see for example 1 Sam. xviii. 5–8). But we ought to add that curious song of joy and triumph which Israel uttered after a successful contest with the dry and rocky earth of the desert, “Spring up, O well; sing ye unto it: the well which the princes digged, which the nobles of the people delved, with the sceptre and with their staves” (Num. xxi. 16–18).

4. The highest step where we may pause for a moment is that of *Divine Worship*. Even heathen tribes and nations seem to infer by a natural instinct that the Deity can be acceptably

approached and appeased by music, dancing, and singing. The first instance, half pagan, in the history of the Israelites, is to be found in the lamentable festival of the golden calf. So rude and wild was the singing of its votaries, that at first it was not distinguishable from the untutored noise of undisciplined warriors, shouting for the battle (Exod. xxxii). But God, from whom all good things do come, who dowered the brain of man with the power of music, and his heart with love for it, so ordered its growth, that as time went on musical art progressed also. It received, so to say, its first consecration by being included in the sacred services of the Tabernacle. It was now raised to high dignity, though it is evident from the Pentateuch that so long as Jewish worship was confined "within curtains," it must have been of the simplest character. We must wait until the days of King David, the great harpist and "sweet psalmist of Israel," if we would note the impetus which music then undoubtedly received, and the careful elaboration which it passed through to make it worthy of fulfilling its high functions in the sacred services of the Temple. The sacred fane, with all its accompaniments, was, so far as human imperfection would allow, to be worthy of Jehovah. Its music and singing were therefore lifted above the ordinary and commonplace level, because the "House" that was to be builded for the

Lord "must be exceeding magnificent" (1 Chron. xxii. 5).

In the next chapter a few words will be said of the music of the Tabernacle; and this will be a fitting introduction to that of the Temple, which will have to be explained with some minute detail.

CHAPTER IV.

MUSIC OF THE TABERNACLE.

IT is worth observing how Holy Scripture describes the lives of men in very ancient times as being passed in the conscious, and indeed almost in the *visible*, presence of Jehovah. Of course we are not surprised at this during the sinless days of Paradise. But for many generations after the Fall men and their affairs are still written of as though, in spite of sin, communication between heaven and earth was nevertheless unbroken—as though the ancient world and its inhabitants were surrounded by a celestial atmosphere. Cain, after the death of Abel, is said to go out “from the presence of Jehovah.” Noah and Enoch “walk with God.” Jehovah “communed with Abraham.” Jacob sees “God at the top of the ladder and His angels ascending and descending upon it.” On his journey angels meet and salute him. He wrestles with an angel. Other instances need not be adduced. He and his sons go down into Egypt, and in due course their descendants are there afflicted for four hundred years (see Gen.

xv. 13). During this period of iron bondage, degradation followed upon slavery, and the knowledge and worship of God seem almost to have perished. At any rate, we are warranted from the early chapters of Exodus to infer a new revelation of Jehovah, as the true and only God—the God of their fathers before them, and henceforth to be *their* God (cf. chs. ii, iii, iv al.). His eternal existence was pictured to Israel in a twofold manner—by the “cloud” of the Shechinah visibly present at the door of the Tabernacle and by the same Shechinah resting upon the ark in the Holy of Holies—according to the words of the Psalmist—“O Thou, that dwellest between the cherubims” (Pss. lxxx. 1, xcix. 1).

The sacrificial ordinances taught and reminded the people of their relationship to, and their responsibilities before, a holy and just God, who, through atonement, would pardon transgression and sin. Now it is in connexion with the Tabernacle and its services, with Holy Days, and with other occasions of a more secular kind, that certain instruments of music were commanded by Jehovah to be made and used. These were the “Silver Trumpets” (Heb. *chatsotsrah*), probably a kind of trombone, and the “Ram’s-horn” (Heb. *shophar*), which were sounded according to prescribed rules. The sacred music of the Tabernacle was therefore of the simplest

kind—indeed, speaking rigidly, it was hardly worthy to be so designated. But it formed the germ of that mighty orchestra which, after the lapse of centuries, was trained by King David and his unrivalled choir-masters to “praise and thank the Lord” at the grand dedication of the Temple—“for He is good; for His mercy endureth for ever.”

¹ The *Chatsotsrah*, or silver trumpet, is mentioned in Num. x. 2-14, xxxi. 6, *al.* The *Shophar*, or ram's-horn, Lev. xxv. 9; also Exod. xix. 16, Josh. vi. 5, Job xxxix. 25.

CHAPTER V.

DAVID—KIRJATH-JEARIM—OBED-EDOM—
JERUSALEM.

1. KING DAVID was undoubtedly a great musician and poet (2 Sam. xxiii. 1 ; Eccles. xlvii. 8). Long before he ascended the throne, probably from earliest youth, he had devoted spare moments to pipe and harp. His sheep, as in the days of Jabal and Jubal, had been his chief audience ; his theatre, the wild uplands of Judaea. His home, too, at Bethlehem must have often resounded with his simple melodies of song and sound ; and no doubt in the gardens and streets of his native village,

“The boys and maidens loved his clear
And plaintive roundelay to hear.”

Even in boyhood and incipient manhood he must have attained to rare skill and proficiency in the art of music ; for he was but a mere youth when the servants of Saul, during one of his fits of depression, recommended their unhappy king to “seek out a man who was a cunning player on an harp,” and suggested the name of Jesse’s youngest son as being thus

“cunning in playing,” as well as endowed with many graces and excellences (1 Sam. xvi. 11, 12, 14, to end). A few years elapsed and then came the fatal fight on the slopes of Gilboa. Once again was David’s musical skill called forth in singularly pathetic strains. We cannot be far wrong in believing that both harp and voice united in uttering that last dirge of heart-broken sorrow over the unfortunate King of Israel and his brave sons—one of whom was the noble, well-beloved Jonathan—slain and mangled by the “uncircumcised Philistines.” And David lamented with this lamentation over Saul and over Jonathan his son :

“The beauty of Israel is slain upon thy high places !

How are the mighty fallen ! . . .

Saul and Jonathan were lovely and pleasant in their lives,
And in their death they were not divided ;

They were swifter than eagles,

They were stronger than lions. . . .

How are the mighty fallen,

And the weapons of war perished !”

2. David was now virtually monarch supreme over Israel. Yet he did not the less remain a musician and a poet. As soon as he found himself thoroughly and securely seated upon the throne, his first attention was directed to the lamentable condition of religion among the chosen people, and he made it his first duty to bring up the ark from Kirjath-jearim, on the confines of Philistia, to its proper resting-place



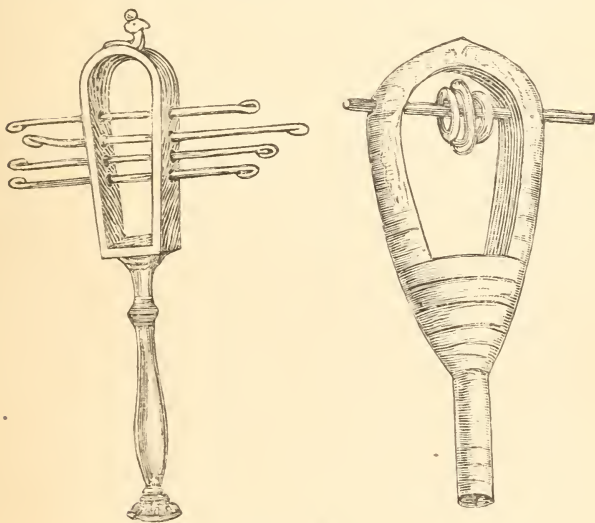
ASSYRIAN HARPIST, BEATING TIME WITH HIS FOOT.

Probably such a harp as David carried, about four feet high. From the lower bar ornamental tassels or fringes depended. Domenichino's picture, "David playing before the Ark," is misleading, as it gives a *front pillar* and *sounding-board*. See ch. ii. 2, p. 14.

in the city of David (1 Sam. vii. 1 ; 2 Sam. vi. 2 ; on the names of the town cf. Josh. xv. 9, 60). On this festive occasion Sacred Music on a more extensive scale than heretofore was introduced. And before the thousands of Israel, who had been invited to attend and escort the ark, which was placed upon a new cart, "David and all Israel played before God with all their might, and with singing, and with harps, and with psalteries, and with timbrels, and with cymbals, and with trumpets" (1 Chron. xiii. 1 sqq.). The account given in the Book of Samuel is as follows: "And David and all the house of Israel played before the Lord on all manner of instruments made of fir-wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals" (2 Sam. vi. 5). Music must have developed since the ancient days when simple people were content with the harp and pipe. We may observe, in passing, that the Hebrew term translated in this latter quotation "cornets" is to be found in this passage only, and refers rather to some instrument "shaken" (Ges.) or "rattling" (W.) ; *ἐν κυμβάλοις*, LXX. ; *in sistris*, Vulg. ; "castanets," Revised Version.

Then occurred the well-meant but misplaced interposition of Uzzah, with its terror-inspiring, fatal tragedy. All the joyous function was at once stopped. The ark of God must still remain for a brief space in exile ; for David

"would not remove" it "unto him in the city of David: but David carried it aside into the house of Obed-edom the Gittite" (id. 10). The casual reader may think it strange that the "ark of God whose name is called by the Name of the Lord of Hosts, that dwelleth between the cheru-



SISTRA. (E.)

A framework with loose metal bars inserted, sometimes with metal rings added, shaken by the hand.

bims," should find a temporary home with a man of Philistine Gath (see note below); but the reason may possibly be found in the fact—mentioned in the Book of Chronicles—that Obed-edom was one of the door-keepers for the ark,

called afterwards one of the porters (1 Chron. xiii. 13, xv. 24), and that he was the son of one of David's great singers, Jeduthun (1 Chron. xvi. 38).

3. For three months did the ark tarry at this good man's house. Then David once again made preparations for bringing it up to Jerusalem—preparations which the writer of the Book of Chronicles describes with much minuteness of detail. The king seems resolved to avoid any possible cause which might possibly bring about a repetition of the former terrible catastrophe.

(1) First. "None ought to carry the ark but the Levites." The neglect of this divine ordinance on the previous occasion had brought upon them the "breach" from Jehovah.

(2) The musical arrangements are laid down with much preciseness. The Levites, through their "chiefs," are to appoint from among their "brethren . . . the singers with instruments of musick, psalteries and harps and cymbals, sounding, by lifting up the voice with joy."

Accordingly, as with ordered martial discipline, there are appointed of the

(a) *First Degree.* Heman, Asaph, and Ethan, "to sound with cymbals of brass."

(b) *Second Degree.* Zechariah and others, "with psalteries on Alamoth" (see p. 73. 10); while Zechariah, Obed-edom, and their brethren, accompanied "with harps on the Sheminith (see p. 70. 3) to excel."

(c) Others, again, "the priests, did blow with the trumpets before the ark of God."

(d) Lastly, Chenaniah, as "choir-master," acted apparently, on this occasion, as "conductor" of the orchestra. From the margin in the Authorized and Revised Versions it is allowable to infer that he was the acting director of the sacred festivity (see note below).

These preparations being now completed, "so David, and the elders of Israel, and the captains over thousands, went up to bring up the ark of the covenant of the Lord out of the house of Obed-edom with joy; and David was clothed with a robe of fine linen, and all the Levites that bare the ark, and the singers, and Chenaniah the master of the song, with the singers: David had also upon him an ephod of linen. Then all Israel brought up the ark of the covenant of the Lord with shouting and with sound of the cornet, and with trumpets, and with cymbals, making a noise with psalteries and harps." "And David danced before the Lord with all his might," "playing" upon his harp (1 Chron. xv; 2 Sam. vi).

4. Even when the ark had found a resting-place in the curtained tent, the musical service did not cease; indeed, it was to continue, according to the fitness of time and occasion, a perpetual institution. For David "appointed certain of the Levites to minister before the ark of

the Lord, and to record, and to thank and praise the Lord God of Israel: Asaph the chief" and certain others, who evidently were appointed to sing, the voice being accompanied with the clash of cymbals in the hands of Asaph. Jeiel led "with psalteries and with harps; . . . Benaiah also and Jahaziel, the priests, with trumpets *continually* before the ark of the covenant of God." And while "Zadok the priest, and his brethren the



EGYPTIAN CYMBALS.

priests, . . . offered burnt offerings unto the Lord upon the altar of burnt offering continually morning and evening, . . . Heman and Jeduthun and the rest were chosen . . . to give thanks to the Lord, because His mercy endureth for ever; and with them Heman and Jeduthun with trumpets and cymbals for those that

should make a sound, and with musical instruments of God" (1 Chron. xvi).

In this same chapter too is recorded an undoubtedly genuine poetical composition of King David, which "he delivered . . . into the hand of Asaph and his brethren"—no doubt to be set to music and to be sung by them (1 Chron. xvi. 7; see Revised Version).

So ended this auspicious Holy Day and grand Festival without flaw or mishap—better still, without any unfortunate transgression which, though unintentional, could call down an angry visitation from Jehovah. So far from that, we may believe that “the people departed every one to his house,” full of the favour of the Lord. For, before dismissing them, “David blessed the people in the name of the Lord of Hosts” (2 Sam. vi. 18, 19), and afterwards “returned to bless his” own “house” (1 Chron. xvi. 43).

1. The reader is recommended to compare the narrative of these events as given in the Book of Samuel with that in the Book of the Chronicles. The description of the historian in the former is so concise that we might be tempted to infer from it that the ark was brought up to Jerusalem, surrounded and followed by a tumultuous and disorderly mob, David, the king, in front, indulging in wild, unrestrained leapings, like a dancing Dervish (2 Sam. vi. 16, 20 sqq.). Whereas the chronicler, in his prolonged and minute account, leaves the impression that the procession marched with, so to say, military order and discipline amidst the reverent thousands of Israel (1 Chron. xiii. 5, xv. 3).

2. “Obed-edom, the Gittite.” The people of Gath and David seem to have been on terms of amity; and it is quite possible that, during the tumultuous days of Saul, priests and Levites from Jerusalem fled and tarried there for a space. Or Obed-edom may have been a native of Gittaim in the tribe of Benjamin (2 Sam. iv. 3), or of Gath-rimmon, given to the Levites out of the tribe of Dan (1 Chron. vi. 69). There was another town of the same name, also belonging to the Levites, in Manasseh (Josh. xxi. 25) (D.).

CHAPTER VI.

ARRANGEMENTS OF TEMPLE-MUSIC.

“So David slept with his fathers” (1 Kings ii. 10). “And he died in a good old age, full of days, riches, and honour; and Solomon, his son, reigned in his stead” (1 Chron. xxix. 28).

Solomon, like his great father, was a consummate poet and musician (1 Kings iv. 31, with rffs., and 32). “He undoubtedly had studied the art systematically” (E.): and in the perfecting of the musical organization for the House of God in the capital city he carried forward what David had begun and placed upon so firm a footing. Indeed, little remained for him to complete, inasmuch as his royal predecessor had thought over and provided for everything that could conduce to the full efficiency of the sacred services in that “magnifical” house of prayer.

I.

Let us now examine the constitution of this Temple orchestra.

1. Its members were chosen from the tribe of Levi (see 1 Chron. xv. 16 sqq.).

2. Out of the whole number of this tribe, which amounted to 38,000 men, 4,000 are selected, to "praise the Lord with instruments, which I made (said David) to praise therewith" (1 Chron. xxiii. 3, 5; Amos vi. 5).

[Only those were polled "from thirty years old, and upwards" (1 Chron. xxiii. 3); afterwards from "*twenty* years" (ib. 24, 27).]

3. These 4,000 were divided into *three* courses or divisions (marg.), viz. :

(a) Gershon, (b) Kohath, and (c) Merari (1 Chron. vi. 1, 31, 32 sqq.; xxiii. 6).

(a) Of the Gershonites, Asaph was leader.

(b) Of the Kohathites, Heman.

(c) Of the Merarites, Etham.

(1 Chron. vi. 33, 39, 44.)

4. These 4,000 were again subdivided into a choir of 288 members, of whom it is written that they were "instructed in the songs of the LORD, even all that were cunning" (1 Chron. xxv. 7). This smaller body, well practised and "skilful" (Revised Version), seems to have formed the usual choir in the daily ministrations of the temple-service. Some "prophesied with the harp," and some "lifted up the horn" (1 Chron. xxv. 3, 5).

5. Moreover, *females* were apparently allowed to sing in the choir. For "God gave to Heman fourteen sons and three daughters. All these were under the hands of their father for song

in the house of the Lord, with cymbals, psalteries, and harps for the service of the house of God " (1 Chron. xxv. 5, 6, and esp. Ezra ii. 65).

6. The *dress* of the choir was "white linen" (2 Chron. v. 12, or "fine linen," Revised Version; cf. 1 Chron. xv. 27; 2 Sam. vi. 14). Hence lay-vicars, choirmen, and boys wear surplices in our cathedrals and churches.

7. Their *position* in the Temple was probably permanently the same as at the dedication, viz. at the "east end of the altar" (2 Chron. v. 12).

8. The *musical instruments*, which David had prepared in such large numbers in order to suffice for all time (Josephus), were kept in one of the chambers of the Temple, "put among the treasures of the house of God" (2 Chron. v. 1).

9. The *orchestra* seems to have *played and sang* "in unison" (ib. v. 13, "one sound").

These are the chief points in detail, touching the magnificent choir of the Temple in the days of Kings David and Solomon. We may now proceed to touch briefly on some more general matters in connexion with it.

II.

1. We need not suppose that this large body of men was *always* present at *every* service in the Temple. No doubt at the dedication service increased numbers were called upon to do honou

to so exceptional an occasion. "The priests" on that day, we are told, "did not wait by course" (2 Chron. v. 11). But David's forethought provided for contingencies, such as sickness, death, age (see Num. iv. 3), and unavoidable absences. Besides which, there were many services in addition to those of the morning and evening sacrifices, such as would require relief-parties or relays (see 2 Chron. viii. 14, Ps. cxxxiv. 1).

2. We cannot but be struck with the *military atmosphere* with which this orchestral institution is enveloped (1 Chron. xxv. 1; see also xiii. 1). The "courses" remind us of the brigades and divisions of an army. The same genius which organized a band of wild freebooters into a disciplined host, was equally successful in dealing with what might otherwise have proved a wild mob of singers and trumpeters. "Thus the sacred services were conducted decently and in order."

3. *The schools of the prophets*—in some respects not unlike our monasteries in early times—are held by some modern writers to have included music in their curriculum of instruction. These were at Naioth (1 Sam. xix. 19, 20); Jericho (2 Kings ii. 5, 7); Gilgal (2 Kings iv. 38); Jerusalem (2 Kings xxii. 14).

4. *Choir-masters and their classes* are more than once specially referred to. "The small as

the great, the teacher as the scholar" (1 Chron. xxv. 8), and again, "such as taught to sing praise" (2 Chron. xxiii. 13). Some critics have suggested that the term "maschil," i.e. instruction, has no reference to the moral and spiritual edification of the reader or hearer—see Col. iii. 16—but to the teaching and instruction of the choir. In short, this or that particular psalm so called was composed with its accompanying music for "choir-practice."

5. We now come by way of conclusion to what is undoubtedly the most difficult question of all, viz. that of *Hebrew musical notation*. Of this we know absolutely nothing. What was the shape and value of their notes? Did they use ledger lines? Were they acquainted with the combination of chords, with the introduction of sharps and flats, with the nicety of progressions and modulations, with the deeper mysteries of counterpoint? Here is a boundless field for conjecture. But it would be mere waste of time to discuss possibilities and probabilities, which cannot be proved to be right or wrong for want of evidence. The Hebrews have left behind them no sculptured monuments—their archives, even if any ever existed on the musical art, have long ago perished in successive destructions of their city. Even Assyrian and Egyptian monuments are silent on this point and cannot help us: they picture for us their

musicians and their instruments, but not the music. But we cannot be far wrong in suggesting that the compass of their gamut (as on a ten-stringed harp) must have been a wide one—that “accidentals” were not unknown—that they usually played or sang in octaves—that the melodies were simple, somewhat sombre, as being in a “minor mode,” and perhaps even a trifle monotonous. At the same time we must not forget that on festive occasions “the people” added their thousand voices, and the instruments of music supplied and covered countless deficiencies. We may conclude therefore that on festivals and special days of thanksgiving and joy grand effects were produced by, and dependent on, *volume* and *bulk* rather than on *scientific grouping of chords*. We can judge of this for ourselves by reading the account of the dedication of the temple, or of Solomon’s coronation. “And Zadok the priest took an horn of oil out of the tabernacle, and anointed Solomon. And they blew the trumpet; and all the people said, ‘God save King Solomon!’ And all the people came up after him, and the people piped with pipes, and rejoiced with great joy, so that the earth rent with the sound of them” (1 Kings i. 39, 40).

Yet David’s fetching of the ark from the house of Obed-edom to Jerusalem seems to have surpassed all other displays of sacred joy and

gladness in its blaze of grandeur and magnificence—somewhat barbaric to our Western ideas, but so pleasing to the eye and ear of the Oriental. The army of priests and Levites, clad in white linen, marshalled in their ordered ranks and “courses,” the blaring trumpets, the clashing cymbals, the clicking castanets, the timbrels, usually adorned with gaudy ribbons and ornaments, beaten or shaken, the twanging harps, the multitude adding their voices to those of the trained choir in the hymn of praise, or rending the very heavens with their acclamations; so the long procession slowly, as in a military march, ascended the hill of the Lord—the steep slopes of Zion—until they reached the “grating portcullis, stiff with the rust of ages, and swept through the ancient and everlasting gates of Jebus.” Then the people returned home, wild with exhilaration as in the day of victory; for the Lord had prospered the whole undertaking with a great blessing (S.).

Even at the risk of prolonging (I hope not *unduly*) this chapter, I must remind the reader that by general consent of commentators the *twenty-fourth psalm* is assigned in its composition and use to the festivities of this great day. In our Bibles the heading is simply “A Psalm of David.” In the Septuagint is added, “on the first day of the week,” which the Vulgate merely copies, and thus the Jews were indirectly

and by anticipation singing the Resurrection of Messiah. In the Christian Church it has been chosen as one of the special psalms for Ascension Day.

But for none of these reasons do I refer to it. It has its *musical* value, inasmuch as it reminds us of the *solo and responsions* of the Song of Miriam (Exod. xv. 20, 21). It is evidently to be sung in responsive parts, and the following division will give a general and fairly correct idea of the plan (cf. Ps. lxviii. 24, 25).

Verse 1. David alone—"The earth is the Lord's," &c.

Verse 2. Response by orchestra—"For He hath founded it," &c.

Verse 3. David alone—"Who shall ascend?" &c.

Verse 4. Response by "1st course"—"He that hath clean hands," &c.

Verse 5. Response by "2nd course"—"He shall receive the blessing," &c.

Verse 6. Response by whole orchestra—"This is the generation," &c.

Here there is a pause of voice (Selah), while the instruments play a short recitative, leading on to the outburst of the full orchestra, voice and music, in—

Verse 7. "Lift up your heads," &c.

Verse 8. David alone—"Who is the King of glory?" &c.

Verse 8. Response by "1st course"—"The Lord strong and mighty," &c.

Verse 9. Repetition of verse 7 by full chorus—"Lift up your heads," &c.

Verse 10. Question repeated by solo (verse 8)—"Who is this King of glory—Who?"

Verse 10. Response and grand climacteric—"JEHOVAH SABAOOTH—He is the *King of glory.*" (Kitto.)

1. At the dedication of Solomon's Temple were combined the fetching of the ark from Zion and the feast of tabernacles (see 1 Kings viii. sqq. and 2 Chron. vii. 8). For brevity, the festivity is referred to (above) as "the Dedication."

2. The Temple was not a very large building, and would not therefore require a vast volume of sound to fill it. "The length by cubits . . . was threescore cubits, and the breadth twenty cubits." The length of the "most holy house was twenty cubits, and the breadth twenty cubits" (2 Chron. iii. 3, 8). A cubit = about one foot and a half.

3. The reader might refer with profit to passages in the Revelation of St. John, where the Apostle evidently records reminiscences of temple-worship: e.g. iv. 4, 8-11; vii. 9-15.

CHAPTER VII.

TEMPLE-MUSIC IN SUBSEQUENT TIMES.

WE may fairly assume that the orchestra of the Temple, thus instituted and perfected by King David and his successor, continued intact and in a high condition of excellence until the catastrophe of the Captivity. We frequently read of its members doing musical duties during the reign of various kings of Judah (2 Chron. xiii. 12, xv. 14, xx. 19, 21 al.), for with the kings of Israel we have no concern. At last came the destruction of Jerusalem with the massacre and dispersion of priests and Levites and people alike (2 Chron. xxxvi). In their own country silence and desolation prevailed everywhere. "The elders have ceased from the gate, the young men from their music" (Lam. v. 14); no slight testimony to the depth of their sorrow and misery; for it was among the added horrors of a captured and sacked city that "the voice of harpers, and musicians, and of pipers, and trumpeters shall be heard no more at all in thee" (Rev. xviii. 22).

In the land of the captivity Hebrew music remained silent, the captives persisted in voiceless grief; the harps dangled from the willows, idle and dumb. In due course (2 Chron. xxxvi. 22) Cyrus, "the Persian Sun" (Ges.), arose upon the scattered and peeled nation, and permitted their return. Jerusalem with its walls and temple was rebuilt; and, as we might reasonably surmise, musical matters were not neglected. Its sacred orchestra was reorganized and reinstated, and its members "dwelt in their cities" (Ezra ii. 70). It was present at the laying of the foundations of the new temple (ib. iii. 10-13), and again at the dedication (ib. vi. 16-22). Fresh relays returned in later years, and by the King of Persia's law were exempt from certain taxes (ib. vii. 7, 24). Frequent mention is made of them in the Book of Nehemiah: e.g. vii. 1, 73, ix. 5 sqq., x. 28, 39, xii. 35 sqq., xiii. 5 al.

All this shows that Sacred Music had its importance. It had its difficulties in the stormy days of the Maccabees (2 Macc. v. 15 sqq.; vi. 2 al.), but, surviving all these calamities, was reinstated with the splendid restorations of Herod the Great, and then came to its final and irrecoverable end, as an organized institution, in the last great tragedy—the overthrow and destruction of Jerusalem by the Romans, A.D. 72.

Music, of course, as an abstract entity, cannot perish utterly in absolute annihilation. "Music,"

says Plato, "is eternal, and depends not for existence on anything material such as the lyre or the harp. These may be destroyed, yet music still lives." This is one of the philosopher's arguments for the immortality of the soul, even though the outward "tabernacle" of the body decay and perish. This statement may be applied to *Hebrew* music. During the first Captivity the Jews came for the first time in contact with Greek influences. And in due course we shall see how Jewish melodies, surviving every form of adversity and persecution, and outliving even the fire and sword and exile of Rome, emerged into new conditions of life, tempered by the civilization of Hellas, until, through the widening experiences of centuries, they ripened into the perfect fruit of Christian Hymnody.

CHAPTER VIII.

GENERAL SUMMARY.

I.

Summary of Occasions when Music was used.

1. Religious worship. Exod. xxxii. 4-6, 18, 19; Num. x. 2, 10; 2 Sam. vi. 5, 12; 1 Chron. xxiii-xxv; 2 Chron. v-vii; Dan. iii. 5.

2. In private houses. Job xxi. 12; xxx. 31; 2 Sam. xix. 35; Eccles. ii. 8; Dan. vi. 18; Isa. v. 11, 12; xxiv. 8, 9; Ezek. xxvi. 13; Amos vi. 4-6.

3. In war. Num. x. 9; Josh. vi. 4 sqq.; Judges vii. 16-20; 2 Chron. xx. 19, 21; xiii. 12-14.

4. In mental depression. 1 Sam. xvi. 23; 2 Kings iii. 15.

5. In love. Ps. xlv (title); Isa. v. 1 (precursors of Troubadours).

6. In mourning. 2 Sam. i. 17; 2 Chron. xxxv. 25; Eccles. xii. 4; Jer. ix. 17-21; cf. St. Matt. ix. 23.

7. In joy:—

(a) Triumph. Exod. xv. 1, 20, 21; Judges v; xi. 32-34; 1 Sam. xviii. 6, 7; 2 Chron. xx. 27, 28.

(b) Coronation. 1 Kings i. 39, 40; 2 Chron. xxiii. 11-13.

(c) Well-digging. Num. xxi. 16, 17.

(d) Grape-gathering. Isa. xvi. 10; xxvii. 2; Jer. xlviii. 33.

(e) Wedding. Jer. vii. 34.

(f) Mill-grinding. Eccles. xii. 4.

(g) General. Gen. xxxi. 27; St. Matt. xi. 17; St. Luke xv. 25; cf. Isa. xxiii. 15, 16.

The reader can of course add to this list and supply omissions, at his own discretion, and by private study.

II.

David's Great Choir-masters and Leaders.

1. Asaph. 1 Chron. vi. 39; xv. 17; xvi. 7; Neh. xii. 46.

2. Heman. 1 Chron. vi. 33. } See 1 Chron. ii. 6;

3. Ethan. 1 Chron. vi. 44. } 1 Kings iv. 31.

4. Jeduthun. 1 Chron. xvi. 41; xxv. 1, 6; Ps. xxxix (heading). He was the father of Obed-edom (1 Chron. xvi. 38). Some hold him to be identical with Ethan (D.).

Descendants of the above are mentioned in Ezra ii. 41; Neh. vii. 44; xi. 17, 22.

III.

On the Connexion of Music with Prophecy.

See 1 Sam. x. 5, 6; 2 Kings iii. 14-16. In some passages, however, the Hebrew term simply means to "*forth-tell*," "*sing*," "*play on a musical instrument*," probably the voice accompanying. Cf. 1 Chron. xxv. 1, 2, 3; 2 Chron. xxix. 25-28. (Ges.)

IV.

General Notes.

1. The opinion of an uninspired critic on music may be found in Ecclus. xxxii. 3-6; xlix. 1.

2. On the character of female itinerant minstrels and dancers, see Isa. xxiii. 15, 16; Ecclus. ix. 4.

3. The later Psalms of the Captivity, of which the heading is "A Psalm of David," "of Asaph," &c., are either traditionary compositions of those writers, or "worked up" fragments, of which they sketched the original outline.

4. The material of which some of the musical instruments were made was "fir," or rather "cypress" wood (2 Sam. vi. 5), and "almug" (algum), i. e. "sandal" wood (1 Kings x. 11, 12). (Ges. and W.)

CHAPTER IX.

DETAILS OF MUSICAL INSTRUMENTS.

I.

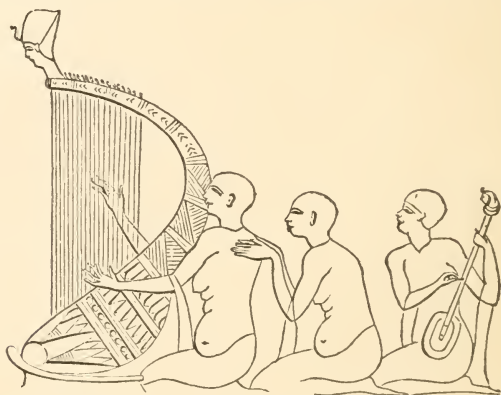
Stringed Instruments.

1. (1) HARP. Heb. *kinnor*, Gen. iv. 21; Ps. xxxiii. 2 al. . Not necessarily, as according to Josephus, played with a plectrum: see 1 Sam. xvi. 16, 23; xviii. 10; xix. 9. It was portable (1 Chron. xv. 28, 29), and therefore was like the Egyptian and Assyrian harp, without a sounding-board and a front supporting pillar. Its root suggests a *tremulous, plaintive* sound (Ges.), like Greek *κλύρα*. This is the Hebrew expression in all places, except

(2) *Mahalath*, used only in the headings of Pss. liii and lxxxviii, of which the root suggests the idea of *soothing* (Ges.).

2. (1) PSALTERY. Heb. *nebel*; Gk. *νάβλα* (Soph. Fr. 728); Lat. *nablium* (Ovid, A. A. iii. 327). It was a ten-stringed (Ps. xxxiii. 2), not a twelve-stringed (Joseph.) instrument, played with the fingers, in the shape of a pyramid standing on

its apex or of an inverted delta (St. Jerome). The *root* signifies "flaccidity," and hence the original meaning of the word is a *bottle of skin*, a *pitcher*, or *flask*, as in Isa. xxx. 14 al.; and as these vessels were made in the shape of a pyramid or cone, the term was applied to the musical instrument of that form: see 1 Sam. x. 5; 1 Kings x. 12. It is used frequently in the Books

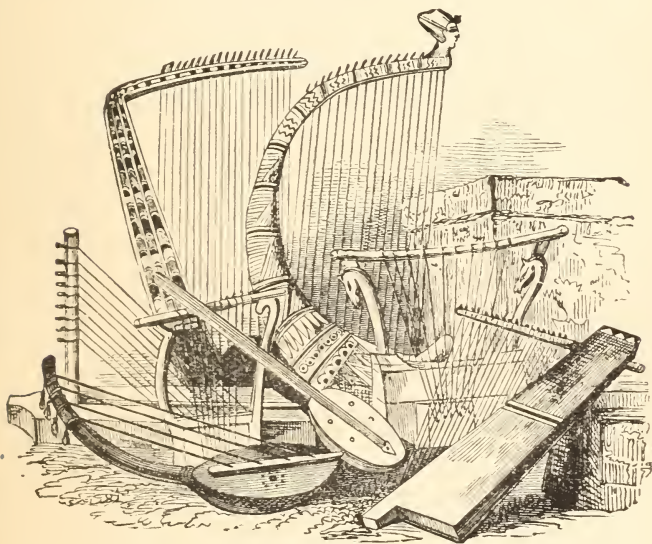


HARP ON STAND, A MAN BEATING TIME, AND A PLAYER ON A
TAMBOURA (OR GUITAR). (FROM E.)

of Chronicles and the Psalms, twice in Isaiah and Amos, and once in Nehemiah. Occasionally it is translated "viol," as in Amos v. 23, vi. 5; and in the Prayer Book version of the Psalms "lute." Probably "guitar" is nearer the true translation (D.). "Psaltery" is merely the Anglicized form of the Greek "psalterion." It was played with either quill or finger, and was

thus the prototype of our harpsichord (G.). It corresponds with modern Arabian *al'ud* (E.). From this musical instrument we apply the name "Psalter" to the Book of Psalms.

(2) Akin to the "nebel" and sometimes added to it is the "ashor." Meaning "ten" (Gen.



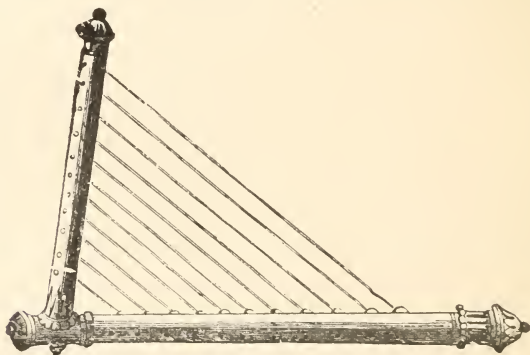
GROUP OF HARPS AND OTHER MUSICAL INSTRUMENTS. (See p. 15.)

xxiv. 55), it either signifies an "instrument of ten strings" or *defines* the instrument with which it is conjoined; see Ps. xxxiii. 2, xcii. 3 al. The LXX. gives ἐν ψαλτηρίῳ δεκαχόρδῳ, which the Vulgate copies, "in psalterio deca-

chordo," or "in psalterio decem chordarum." In Ps. xxxiii. 2 it means "the decachord nablium" (Ges.).

The psaltery differed from the cithara in having its strings *above* the sounding-board, whereas the latter had them *below* it (from St. Augustine on Ps. xxxiii).

3. "INSTRUMENT OF THREE STRINGS." 1 Sam. xviii. 6, A. V. marg.; ditto R. V., which also



TRIANGULAR MUSICAL INSTRUMENT FROM HERCULANEUM: A SAMBUCA OR TRIANGULAR HARP (SUIDAS).

suggests "triangles" (Ges.). The LXX. and Vulg. do not regard it as a *stringed* instrument: ἐν κυμβάλοις, *in sistris*. Some *triangular* instrument seems to be meant, or one which recognizes the number "three" which is the root (Ges. and W.); Heb. שָׁלִישׁ.

4. "STRINGED INSTRUMENTS." Heb. *minnim*, מִנִּים; ἐν χορδαῖς, Sept.; *in chordis*, Vulg., Ps. cl. 4

only. The original idea seems to be that which is "divided," "a part" or "portion," and hence "that which is divided or portioned out into slender strings or threads" (Ges.). In Ps. xlv. 8 Ges. and Revised Version translate, "out of the ivory palaces the strings, i.e. concerts of music, gladden thee." The Authorized Version has followed the LXX. and Vulgate, "whereby," ἐξ ὧν, "ex quibus." Either translation is correct, the Hebrew being 'פָּז.

II.

Wind Instruments.

1. RAM'S HORN. Heb. *shophar*; Sept. σάλπιγξ; Vulg. *buccina*, Josh. vi. 4, 6, 8, 13. See also Exod. xix. 16; Lev. xxv. 9; Job xxxix. 25 al., some thirty times in Old Testament. The name was derived from its clear, shrill sound: it was *curved* at the further end, and corresponds with the Roman "lituus" (Ges.; St. Jerome on Hos. v. 8); see Shawm (p. 66. 3).

2. HORN. Heb. *keren*; Sept. κέρας; Vulg. *cornu*, Josh. vi. 15; 1 Chron. xxv. 5. This was not curved so much as the "shophar." In Dan. iii. 5, 7, 10, 15, it is translated "cornet" (French *corne*), a reed instrument of the oboe family.

3. SILVER TRUMPETS. Heb. *chatsotsrah*; Sept. σάλπιγξ; Vulg. *tubæ*. These trumpets were *quite straight*, about two feet in length. The word is *primarily* used in Num. x. 2, *frequently*

in the historical books, *once* in the Psalter (Ps. xcviii. 6), *once* in the Prophets (Hos. v. 8). It is probably an onomatopœic word, that is, formed from the sound, like “taratantara” in Latin, and “hadâdera” in Arabic. Our “trombone” probably best corresponds with it.



MODERN JEWISH RAMS' HORNS. (FROM E.)

Jewish Rabbis refer their use to Gen. xxii. 13.

4. PIPE. Heb. *nekeb*; Vulg. *foramen*, Ezek. xxviii. 13. The Sept. shirks the difficulty by a general translation of the original. The Authorized and Revised Versions translate it by “pipes,” which, as a musical instrument, goes well with preceding “tabret.” Ges., with St.

Jerome, prefers "a socket for setting a gem" (*pala gemmarum*): there are other suggestions in Bp. W. It literally means "anything hollowed or bored through." It is only to be found in this passage.



A LEVITE WITH RAM'S HORN.

5. PIPES. Heb. *chalil*; Sept. αὐλοί; Vulg. *tibia*, 1 Sam. x. 5; 1 Kings i. 40 marg. "flutes," Isa. v. 12; xxx. 29; Jer. xlvi. 36. The word means "that which is perforated" (Ges.).

III.

Instruments of Percussion.

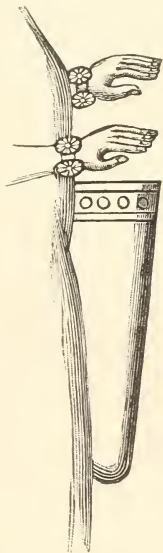
1. TIMBREL OR TABRET. Heb. *toph*; Sansc. *tup*; Gk. *τύπτω*; Lat. *tympanum*; Span. *adduffa*, "that which is struck," Gen. xxxi. 27; Exod. xv. 20; Judges xi. 34; 2 Sam. vi. 5; Job xxi. 12; Ps. cxlix. 3; cl. 4; Isa. v. 12; Jer. xxxi. 4 al.



EGYPTIAN DRUMS. (FROM E.)

A light kind of drum beaten with the hand. See the metaphor used in Nahum ii. 7. "The mournful voice of doves, beating with their beaks upon their breasts as upon a 'tabor' or timbrel" (Bp. W.). The Authorized and Revised Versions translate the passage with accuracy; the LXX. and Vulg. rather give the meaning.

The word "Tabret" is a shortened form of Taboret; other forms are Tabor and Taborine. The performers on the instrument were called Taborers or Tabreres, from the Old French Tabour. Tabourin. These terms are to be found in Shakspeare, Spenser, Drayton, &c. The curious expression in the Authorized Version of Job xvii. 5 is wrongly translated, no doubt from inadequate knowledge of Hebrew. The Sept. gives the supposed sense: *γέλως δὲ αὐτοῖς ἀπέβην*, and the Vulg. *exemplum sum coram eis*, "I became an object of merry-making to them" (Poole). But the Revised Version gives no doubt the correct translation; see "Tophet" in Ges.= "that which is despised, abhorred, base."



ASSYRIAN DRUM. (E.)

2. CYMBALS. Heb. *tzelt-zelim*, *metzilloth*, *metzilthaim*; Sept. *κύμβαλον*; Vulg. *cymbalum*. These were round disks of brass, fitted with leathern straps through which the hands passed, and so were loudly clashed together (see p. 34).

They are frequently mentioned in the Historical Books; only *once* in the Psalter (Ps. cl. 5); and *not at all* in the Prophetical Books; *once* also

in the New Testament, 1 Cor. xiii. 1, κύμβαλον ἀλαλάζον; Vulg. *cymbalum tinniens*.

3. CASTANETS. Heb. *menaaneim*, 2 Sam. vi. 5 only. "Cornet" in Authorized Version seems



EGYPTIAN CROTOLA OR CASTANETS, SHAKEN TO DANCERS. (E.)

decidedly wrong. "Castanets" in Revised Version may be nearer the mark. Some instrument which, when shaken, makes a rattling, tinkling noise, from root "to shake," as σείστρον from σείω, is meant (Ges., W., E.); Sept. ἐν κυμβάλοις; Vulg. *in sistris* (see p. 31).

4. TRIANGLES. 1 Sam. xviii. 6; Revised Version marg., "instruments of three strings" (see p. 54).

IV.

Instruments of Music in Daniel III and VI.

1. CORNET. Heb. *keren*; LXX. σάλπιγξ; Vulg. *tuba* (see p. 55, II. 2).

2. FLUTE. Chald. *mishrokitha*; LXX. σὺριγξ; Vulg. *fistula*, from root signifying "whistling, hissing, piping" (Judges v. 16, Revised Version); = a musical pipe (Ges.), or "flute or reed" (W.), or "double pipe" (E.).

3. HARP. Chald. *kithram*; LXX. *κιθάρα*; Vulg. *cithara* (see p. 51).

4. SACKBUT. Chald. *sambuca*; LXX. *σαμβύκη*; Vulg. *sambuca*; French *sacquebute*. A musical instrument with strings similar to the "nablium" (see p. 51) (Ges.); a four-stringed instrument (W.); according to Suidas, a triangular harp.



DOUBLE PIPES.

"Its derivation is barbarous, that is, Oriental (Strabo) or Semitic." Perhaps from a root implying "interweaving of strings" (Ges.). It had a clear, shrill tone (Bp. W.). It was known to the Romans; cf.

"Sambucam citius caloni aptaveris alto" (Pers. v. 95).

The *English sackbut* was a kind of pipe—a musical instrument of the wind kind, fit to play bass, and contrived to be drawn out or shortened, according to the tone required : evidently a *trombone* (G. and Chappell).

“The trumpets, sackbuts, psalteries, and fifes
Make the sun dance.” (SHAKSPEARE, *Cor.*)

5. PSALTERY. Heb. or Chald. *psanterin*, formed from the Greek ; LXX. *ψαλτήριον* ; Vulg. *psalterium* (see p. 51).

6. DULCIMER. Chald. *sumphonyah*, omitted in LXX. ; Vulg. *symphonia*. “A double-pipe with a bag,” called in Italy and Asia Minor “zam-pogna” = “bag-pipes” (Ges., Revised Version in marg., E., and Rabbi Saadia Gaon); “symphony” (W.). The *English* dulcimer was a box of thin wires, with sounding-board and bridges, the hammers striking the wires *by hand* ; and was thus the prototype of our piano (G.). See App. III. Others suggest “concerted music,” or “part-singing.”

7. INSTRUMENTS OF MUSIC. Dan. vi. 18. Chald. *dachavoah* ; LXX. *ἐδέσματα* ; Vulg. *cibi* =

(a) Instruments of music (Authorized Version and Revised Version, also ancient Rabbins).

(b) Tables of food (Sept. and Vulg. and Authorized Version marg.).

(c) Dancing girls (Revised Version marg.).

(d) Concubines (Ges., W.).

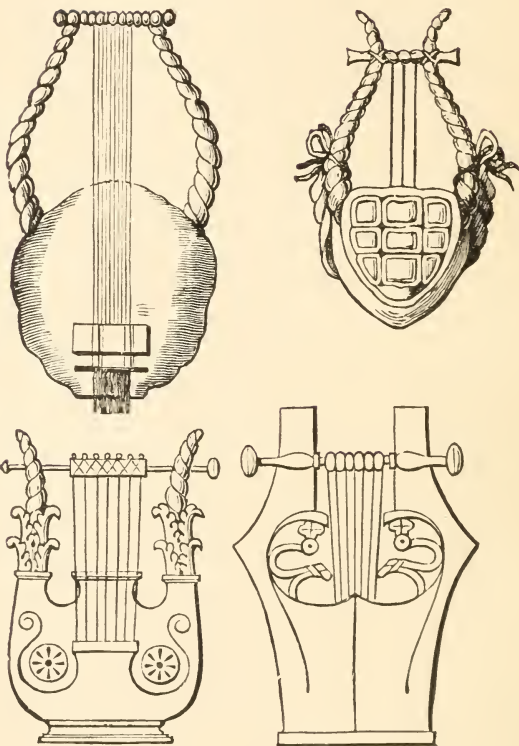
V.

Musical Instruments occasionally mentioned in Authorized or Revised Versions, and in Prayer Book Version of Psalter.

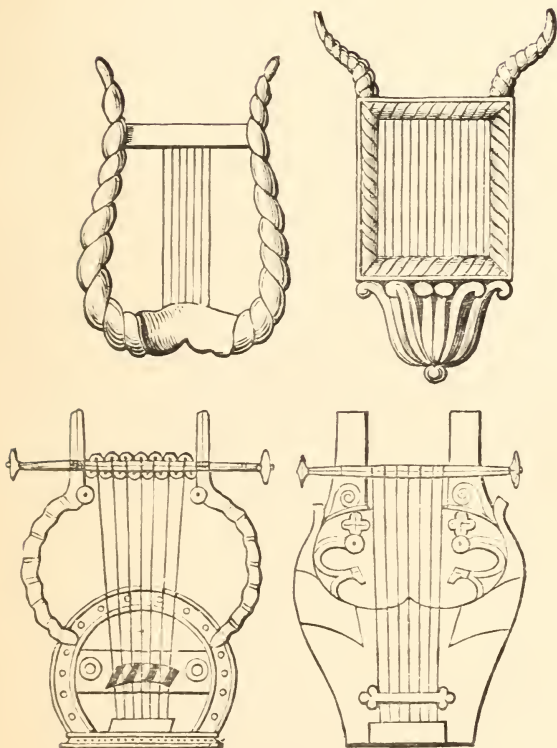
1. LUTE. Heb. *nebel* ; see psaltery (p. 51). This word is not found in Authorized Version, and only once or so in Revised Version, Isa. v. 12, where Authorized Version has “viol.” It occurs about seven times in Prayer Book Version of the Psalms.

2. VIOL. Heb. *nebel* ; see psaltery (p. 51). In Authorized Version it occurs Isa. v. 12 ; xiv. 11 ; Amos v. 23 ; vi. 5. The old English viol cannot be the representative of the “nebel,” as the former was played with a bow, was the successor of the mediaeval fiddle, and the predecessor of the more modern violin and viola (G.). Such an instrument seems never to have existed in Palestine, Egypt, or Assyria—at least, it never appears on their monuments (E.). The viol, however, was a bowed instrument, having three to six strings. Possibly the *plectrum* was mistaken for the *bow*.

A few words may be added about the viol. There is some difference of opinion as to its birthplace. Many writers claim a *Western* origin, and trace it to the Welsh “*crwth*” or the Russian “*gudok*.” It then passed to Italy and



GROUP OF WESTERN LYRES.



GROUP OF WESTERN LYRES.

Greece, and onwards to Persia and the East, whence it was brought back to the West by the Crusaders.

Others find an inventor in Ravanen, King of Ceylon, to whom reference is made at p. 17. It may still be found in India and China, and therefore may have existed and been in use for untold past generations. The viol's best representative is the mediaeval *rebec*, a Moorish term and instrument, having two or three strings, a kind of small fiddle, introduced by the Moors into Spain, whence it afterwards made its way to England (E.).

"My tongue's use to me is no more
Than an unstringed viol or a harp." (SHAKSPEARE.)

"Brother, quod he, heer woneth an old rebekke,
That hadde almost as lief to lese hir nekke
As for to yeve a peny of hir good." (CHAUCER.)

3. SHAWMS. Heb. *shophar* (p. 55. 1). Prayer Book Version, Ps. xcvi. 7 (6 in Authorized and Revised Versions), only used here. The *shawm* was a reed instrument like a shepherd's pipe, a sort of oboe, "and parent of the clarinet" (Chappell); a cornet, or bassoon—frequently associated with the bagpipe (G.). The shawm is often referred to in old poets and writers—

"Is not a shalm known from a drum?"

(ARCHBP. CRANMER.)

"With shaumes and trompets and with clarions sweet."

(SPENSER.)

“That maden loude menstraleyes
 In cornemuse, and shalmyes,
 And many other maner pype.” (CHAUCER.)

“Even from the shrillest schame unto the corna mute.”

(DRAYTON.)

The *derivation* of the word seems to have passed through many transitions, as the different spellings testify. Shawm: Teut. *scharme*; O.G. *halm*, to scream; O.E. *shalmie*, *schalmey*—also *chalmie*, from O.F. *chalumeau*, L. *calamus*.

4. The LYRE is not mentioned in any of the versions.



SUPPOSED HEBREW LYRE. E.

CHAPTER X.

SUPERSCRPTIONS OF PSALMS.

THERE has always been some difference of opinion as to the genuineness and authority of the Superscriptions or Headings of the Psalms. Are they co-eval with the Psalms or of subsequent date? What is their worth or value? To arrive at a conclusion which may not be far from the true one, it is to be observed that (*a*) the Hebrew, in which they are written, is mostly *archaic*. (*b*) In the Hebrew Bibles they are printed as though they were the *opening verses* of the Psalm—not *separated*, and *over* it, as in the English and other versions of the Bible. (*c*) Where a Psalm is recorded in *other* Books of the Old Testament—e. g. 2 Sam. xxii. 1; xxiii. 1; Isa. xxxviii. 9; Hab. iii. 1, 19—there is always a Prefix stating either the author or the occasion of the composition. From all this—added to which there is (to us) their obscure and enigmatical form in many cases—it is a reasonable opinion that they are of great antiquity, and may even have been appended by their authors. Ancient commentators held them in high esteem. St. Jerome calls them “Keys”—Prooemia;

St. Augustine, "Decorations on the brow of the Psalms." Whether their meaning was lost in early times, or became gradually overlaid with fanciful interpretations in the course of sorrow and exile—the days of the Captivity being responsible for much false accretion in Hebrew literature—we cannot say. At any rate the *Septuagintal* Headings, too often slavishly followed by the Vulgate, frequently differ considerably from the *Hebrew* Prefixes, and can be only regarded as the "guess-work opinions" of the Hellenistic translators, trying to interpret the (to them) hidden meaning of the Hebrew.

I.

Single Terms.

1. NEGINOTH. Ps. iv. al. A stringed instrument of uncertain shape (Ges., W.). See Lam. v. 14; Isa. xxxviii. 20; Hab. iii. 19. This Psalm and others thus prefixed were entrusted to the "Conductor" or "Leader" of the members of the choir, who played upon this instrument, to be set to music by him. Also Song of derision, Lam. iii. 14; Job xxx. 9.

2. NEHILOTH. Ps. v. only. Pipes or Flutes, from Hebrew verb to "perforate," 1 Sam. x. 5. In Ps. lxxxvii. 7, "the Players on instruments" (Authorized Version), "they that dance" (Revised Version), "Trumpeters" (Prayer Book Version),

should be "Pipers" or "Flute-players" (D., Ges., W., E.). This, from the derivation, seems to be a reasonable interpretation, though some have held it to refer to a "stringed instrument," or to a "peculiar mode of performance," or to a "favourite air" (E.). Hengstenberg suggests an interpretation which has nothing to do with music: "portions," viz. of the righteous and wicked. The Sept. has *ὑπὲρ τῆς κληρονομώσης*; Vulg. "pro eâ, quae haereditatem consequitur," which points to a similar Hebrew word, signifying "possession, inheritance"; cf. Deut. iv. 21.

3. NEGINOTH UPON SHEMINITH (Authorized Version); "On stringed instruments set to the Sheminith" (Revised Version); Sept. *ἐν ὕμνοις ὑπὲρ τῆς ὀγδόης*; "In carminibus . . . pro octavâ," Vulg. Pss. vi. and xii. On Neginoth, see above. Sheminith = "eighth"; and as in 1 Chron. xv. 20, 21, it is apparently used in contradistinction to Alamoith (see p. 73), it may mean an *eighth below the trebles*, i. e. *baritones* or *basses*. The instrument was either to be tuned *in octaves* with some treble instrument, or the Psalm was to be sung by the *basses*. A less probable opinion is that a "harp of eight strings" is intended (Ges., W., al.).

4. SHIGGAION. Ps. vii; Hab. iii. 1 (in plural). So Authorized and Revised Versions; Sept. *Ψαλμὸς τῷ Δαβὶδ, κ.τ.λ.*; so Vulgate. If from Hebrew root signifying to "wander," perhaps a "desultory, erratic poem dependent on the varied

emotions of the singer," "a Dithyramb"; Lat. *Cantica erratica* (Ewald, Delitzsch); or "Elegy, Lamentation" (Rosenmüller, Calmet, Kennicott). Perhaps better, a "Song," from Hebrew root signifying "to praise, celebrate," as in Syriac (Ges.). Hengstenberg, who usually gives a moral or spiritual meaning to these superscriptions, refers the term to the "wanderings," i. e. "errors of the wicked." Possibly he was led to this by the Vulgate's rendering of Hab. iii. 1, "Oratio Hab. Proph. pro ignorantibus"; Sept. προσευχή Ἀμβακὸν τ. προφ. μετὰ ῥῆγος.

5. GITTITH. Pss. viii, lxxxi, lxxxiv. (1) A kind of musical instrument used by the people of Gath. (2) More probably, one played upon at the vintage by the vine-dressers (root גת, a winepress) (Ges., W.); cf. Sept. ὑπὲρ τῶν ληνῶν; Vulg. *pro torcularibus*. (3) A military march of David's Gittite guard, 2 Sam. xv. 18 (Bp. Ellicott's Old Testament Commentary). "All these Psalms are of a jubilant character" (Bp. W.); cf. 2 Chron. xxix. 30.

6. MUTH-LABBen. Ps. ix, Authorized and Revised Versions; a hopelessly obscure word. "Muth" undoubtedly means "Death" (Ges.), but what is "labben"? It has been taken to signify "Son" or "White," i. e. illustrious. It has been thus applied to some unknown enemy of David of that name; also to Absalom, Saul, and Goliath. The interpretation, however, ought

to have some respect not merely to philology, but to the subject and words of the Psalm, which seem hardly compatible with David's early days (Lowth). Some interpret it of a musical instrument. Or, if "muth" be a shortened form of "almah" in plural, and "lab" be a prefix to "ben," i. e. *al-ben*, then it may be translated, "Song for maidens to the sons" [of Korah], or "Songs of maidens to (i. e. in honour of) Ben," one of the choir-masters of the second degree (1 Chron. xv. 18). A better explanation is, "Song with virgins' voices for the boys," i. e. to be sung by them (Ges.; see also D., Bp. W., or any good commentary). The Sept. *ὑπὲρ τῶν κρυφίων τοῦ υἱοῦ*; Vulg. "pro occultis filii," does not help us much.

7. SHEMINITH. Ps. xii; see p. 70. 3.

8. MIGHTAM. Ps. xvi, al. Sept. *Στηλογραφία τῆς Δαυὶδ*; Vulg. *Tituli inscriptio* = (a) engraven on a pillar, i. e. writing to be always conspicuous before the eye, and pre-eminently to be engraven on the heart. Heb. root *catham*; see Job xix. 23 (Bp. W.).

(b) "Something written," i. e. a poem; cf. Isa. xxxviii. 9 (Ges., Rosenmüller).

(c) "A golden," i. e. most precious, "Psalm"; from Heb. root *זָהָב* = gold ("unsuitable," Ges.).

(d) A musical instrument (D.).

(e) A song of deep import or meaning (Hengst.); rich in spiritual thought and imagery (Rabbins);

cf. Golden Sayings (of Pythagoras); Golden Legend.

9. MASCHIL. Ps. xxxii, al. The title of at least *thirteen* psalms. Sept. *σύνεσις*; Vulg. *Intellectus* = "instruction." (a) Something "didactic, conveying a moral or spiritual lesson" (Ges.). If so, the thirty-second Psalm was specially suited for this title, as it is held to have been composed in reference to 2 Sam. xii. 1-13 inclusive. [It is curious, however, that Ps. li. is not so called.] An old writer calls it a "didascalie Psalm" (Archib. Symson, A.D. 1648).

(b) It may have obtained its name from ver. 8.

(c) Few Psalms are without *some* instruction; but in Arabic the word for "doctrine," "teaching," or "instruction" is applied to *every* kind of poetry (Ges.).

(d) Another conjecture has been made that these Psalms were composed as *music lessons for the choir, selections or compositions for choir-practice*.

10. ALAMOTH. Ps. xlv. Sept. *ὑπὲρ τῶν κρυφίων*; Vulg. *pro arcanis*. As Alam signifies a "young man" or "youth" (1 Sam. xvii. 56), and Alamah, "a young girl" or "virgin" (Exod. ii. 8; Cant. i. 3 al.), the term may refer to some instrument of music, corresponding in *title* with our "virginals," because played by young people, girls and boys. But, from 1 Chron. xv. 20, 21, where there seems some contradistinction

intended between Alamothe and Sheminith, i.e. trebles and basses, it will be better to understand that the Psalms upon Alamothe are to be sung by the "trebles," i.e. with boyish and virgin voices (Ges., W., al.).

The Sept. (followed of course by the Vulgate) derived its heading from the Heb. verb *alam*, i.e. to "hide or conceal," having in mind the Chaldee and other interpretations, viz. that the Psalm was written by the surviving sons and descendants of Korah, as a song of thankfulness for deliverance when their father was "hidden" in the earth, overwhelmed by the great earthquake at the time of their rebellion (Num. xvi) (Hammond).

11. MAHALATH. Ps. liii; see lxxxviii. Sept. ὑπὲρ μαελὲθ συνέσεως; Vulg. "pro Maeleth intelligentia David." Whether this be an instrument or a song, the idea conveyed is something "soothing;" = a harp (Ges.); a lute or guitar accompanied with voice (W.). Some connect the word with Mahalah, "disease," and suggest the Psalm may have been composed in a time of illness or sorrow (Hengst.). Or, "the disease of the heart," as conspicuous in Ps. liii. 1, may have suggested the title (Spurgeon). Or, it is a "discourse on the sickness of Israel, when the Temple was laid waste" (Rashi). Or, it may refer to "Machôl" (Exod. xv. 20), "dance," and hence St. Jerome "perchorum." Or, to directions as to *time*, *express-*

sion, &c.; e.g. *mesto, andante mesto* (Dél.) (see D. for other explanations).

12. MAHALATH LEANNOTH. Ps. lxxxviii. Sept. . . . ὑπὲρ Μ. τοῦ ἀποκριθῆναι; Vulg. "pro Maheleth ad respondendum."

(a) Leannoth from root = to sing (Isa. xxvii. 2); hence = to sing with the Mahalath in a soothing and mournful tone (Ges.).

(b) As this same root = to answer (Ezek. xiv. 4, 7), some think it refers to "responsive" (p. 103) singing (St. Augustine, al., Sept.).

(c) Or, the Heb. word may come from root = to depress or oppress. Hence "a song under oppression and consequent distress," cf. ver. 3 (Hengst.); "to sing in a mournful strain" (Bp.W.). Other authorities, quoted by Spurgeon (on Ps. lxxxviii), agree in the idea of "mournfulness" as attached to this superscription.

II.

Descriptions.

1. SHOSHANNIM, a song of loves. Pss. xlv, lxix. Sept. ὑπὲρ τῶν ἀλλοιωθησομένων; Vulg. "pro iis qui commutabuntur"; Sept. ᾠδὴ ὑπὲρ τοῦ ἀγαπητοῦ; Vulg. "canticum pro dilecto." (a) The first of these Psalms was probably composed for a marriage-feast or a betrothal. Shoshannim may be a musical instrument in the shape of a lily. The cymbal is said to be made very like to the Martagon lily (Ges., W., D.), which has six leaves (Del.).

(b) Others, from Heb. *sheish*, i. e. six, refer the term to an "instrument of six strings" (Kimchi, Calmet).

(c) "Lilies" refer to the beauty of the subject spoken of (Hengst.). These flowers, as emblems of innocence and loveliness, were introduced into the sculpture of Solomon's temple (1 Kings vii. 19, 22, 26; 2 Chron. iv. 5) (Bp. W.).

(d) The Sept. heading is very enigmatical. Perhaps it was copied from a different reading. Or, if the Psalm was composed on the marriage of Solomon to Pharaoh's daughter, it may refer to her and her companions expatriating themselves from their own fatherland and coming to live in that of strangers.

2. SHOSHANNIM- OR SHUSHAN-EDUTH. Pss. lx. and lxxx. Sept. εἰς τὸ τέλος τοῖς ἀλλοιωθησομένοις ἔτι εἰς στηλογραφίαν τῷ Δαυὶδ εἰς διδασχὴν, ὁπότε ἐνεπύρισε τὴν Μεσοποταμίαν Συρίας, καὶ τὴν Συρίαν Σοβόλ, καὶ ἐπέστρεψεν Ἰοὰβ καὶ ἐπάταξε τὴν φάραγγα τῶν ἁλῶν δώδεκα χιλιάδας, Ps. lx.

ὑπὲρ τῶν ἀλλοιωθησομένων, μαρτύριον τῷ Ἀσάφ, ψαλμὸς ὑπὲρ τοῦ Ἀσσυρίου, Ps. lxxx.

The Vulgate is word for word in Ps. lx, but omits ὑπὲρ—'Ασσ. in Ps. lxxx.

(a) The Heb. term means "lily of witness"; and may remind the reader that the Psalm (lx) is a "testimony" to David's prowess (cf. Bp. W.), 2 Sam. viii.

(b) In Ps. lxxx. it is more appropriate to

regard the term as “a revealed song or psalm,” “a divine law or precept, to be sung on the lyre” (Ges., W.).

(c) “The words in themselves have no meaning in the present text, and must therefore be regarded as probably the fragment of the beginning of an older psalm with which the choir was familiar” (D.).

3. AIJELETH SHAHAR. Ps. xxii. “hind of the morning,” marg. Authorized Version; Sept. ὑπὲρ τῆς ἑωθινῆς ἀντιλήψεως; Vulg. “pro susceptione matutina.”

(a) Perhaps the name of a poem, to which a tune, suitable for Ps. xxii, had been composed (Ges.).

(b) Jewish interpreters refer it to the Shechinah, or to the morning oblation of the lamb (Del.).

(c) The name of a musical instrument, or an allegorical interpretation of the argument in Ps. xxii; or “a Psalm of David, addressed to the music-master who presides over the band called the morning hind” (D.).

(d) It seems to have been a Morning Psalm or Hymn. The Arabs call the rising sun, when it sheds its first beams, the “Gazelle.” The Sept. heading points to some such interpretation, “concerning the morning uprising or uplifting.”

4. JONATH-ELEM-RECHOKIM. Ps. lvi. Sept. ὑπὲρ τοῦ λαοῦ τοῦ ἀπὸ τῶν ἁγίων μεμακρυσμένου, κ.τ.λ.;

Vulg. "pro populo, qui a Sanctis longe factus est," &c.; cf. marg. in Revised Version, "The silent dove of them that are afar off; or, the dove of the distant terebinths."

(a) This may refer to the feelings of David, when he with many of his companions was taking refuge at Gath, far away from the tabernacle and all its holy associations; cf. Sept. above; also 1 Sam. xxvii. 4 (Rashi).

(b) "The dove dumb in distant places or woods" (St. Jerome, Bochart, D.).

(c) "The oppression of the banished people," as (a) (Houbigant).

(d) "After the melody of the air which begins Jonath E. R.—indicating the rhythm of the psalm" (Aben-Ezra).

(e) Jon. E. R. = a musical instrument of a dull, mournful sound (Moses Mendelssohn in D.). On the dove, cf. Ps. lv. 6-9, which seems to connect the two Psalms together (Bp. W.).

(f) The dumb dove among foreigners = the people of Israel in exile. The title of a poem, to the tune of which Ps. lvi. was sung (Ges.).

5. AL-TASCHITH. Pss. lvii, lviii, lix, lxxv. Sept. *Μὴ διαφθείρῃς*; Vulg. *ne disperdas*; Authorized Version, marg. "destroy not."

(a) "Destroy not," perhaps with reference to Deut. ix. 26-29 (W.); cf. Ps. lix. 11; 1 Sam. xxvi. 9; 2 Sam. i. 14; Isa. lxv. 8 (Bp. W.).

(b) Perhaps the opening words of some well-

known sacred poem of which the tune was suitable for these Psalms (D., Ges.).

(c) Al-taschith refers to the *scope*, as Michtam to the *dignity*, of these Psalms (Flavel, from Spurgeon).

III.

Musical Directions.

1. HIGGAION. Ps. ix. 16, at the end of the verse. Sept. $\omega\delta\eta$ διαψάλματος; Vulg. omits it. A musical sign, probably an interlude chorus (Ges., W.). The word is used again in xix. 14 = "meditation," and xcii. 3 = "solemn sound" of the harp. Possibly these Psalms were accompanied with harps, and "Higgaion" may intimate that the harps were to perform a short recitative, while the singers paused for meditation. Hence to Higgaion, "harp recitative," is appended in Ps. ix. 16 the term "Selah."

2. SELAH. This word, a musical notification, is found *seventy-three* times in the Psalms, and in no other book except Hab. iii. 3. 9, 13.

(a) Deriving the word from *salah*, "to suspend," and applying it to the *voice*, we thus get at the interpretation "pause," "silence." Higgaion—Selah, will therefore mean "Music, strike up; Voices, be silent" (Ges., Ewald).

(b) Others interpret it as "elevating the voice," i.e. bursting forth into a swelling and loud

hallelujah of praise (Augusti, Lee, and others in D.).

(c) Rabbinical writers translate it "for ever and ever."

These different interpretations show how entirely the meaning of these musical terms has been lost. All is more or less conjecture. When, however, "Selah" occurs in the middle of the Psalm, it points to the different strophes into which the Psalm is divided.

IV.

Songs of Degrees.

These are sometimes called the Gradual Psalms from the Vulgate heading, "Canticum graduum." The Sept. Ὁδὴ τῶν ἀναβαθμῶν. The question then is, what is the meaning of this name? These "songs of degrees," "of the steps," are fifteen in number, viz. cxx-cxxxiv.

1. They were the Songs of the Pilgrims at the fifteen resting-places, where they halted between their distant homes and Jerusalem, when they came up to keep the great feasts (Deut. xvi. 16). (Theodotion, Aquila, Ewald, Thomson, *Land and Book*.)

2. Or, the Songs of those who accompanied Ezra and Nehemiah from Babylon and Persia to Jerusalem on the "return" from captivity (St. Chrysostom, Theodoret, &c., Ewald, Hammond).

3. Hezekiah wrote and sang them on his recovery as thanksgivings for his restoration to health and the addition of *fifteen* years to his life (Dr. J. Lightfoot, fl. 1602-1675).

4. Nehemiah's workmen sang these Songs every morning as they mounted the walls to rebuild them.

5. The term "degrees" refers to each Psalm being sung on a *higher key*—on notes rising in succession (Calvin).

6. These fifteen Psalms have the name of "degrees" given them from the step-like progressive rhythm of their thought; and consequently their name, like the roundelay in Western poetry, does not refer to their liturgical usage, but to their technical structure. They are thus songs which move on towards a climax, and by taking up the immediately preceding word they thus give intensity to the expression. On account of this common characteristic, these Psalms are placed together (Ges., Del., Dr. Kay). But this characteristic is more apparent than real (Thrupp, and others).

7. "There were fifteen steps rising from the court of the women to the court of Israel, upon which the Levites stood singing these Psalms. These steps were at the east of the altar, and on the top was the orchestra, where the choir was placed (2 Chron. v. 12), especially at the Feast of Tabernacles, when they celebrated their deliver-

ance from Egypt" (Armfield, *Grad. Pss.*, quoting Rabbinical tradition; also W.).

[No. 6 is the generally accepted interpretation at the present day; but No. 7 is worth attention, as the traditions of so conservative a nation as the Jews, so "jealous of precedent and authority in religion," are sure to contain *some* germ of truth, and are not likely to be wholly inventions.]

V.

Conclusion.

1. If the headings to the Psalms refer to *musical instruments*, it is rather strange that not one of them appears among those used in the Temple, or on *public* occasions. Are they to be regarded, then, as instruments more suited for *private* use, for practice in one of the Temple chambers, or at home—like our spinet, piano, or harmonium?

2. It is better to understand them, or most of them, as *names of the tunes*, especially as they correspond with names fashionable years—and even centuries—ago in our own country, e.g. "The Silver Tune," "The Rose Tune" (cf. Shoshannim), "The Golden Tune" (Michtam), "The High Mountain Melody," "The Morning Melody" (cf. Aijelath Shahar), "In the quick Plough Tune," "In the cheerful Praise Tune." In these modern,

rapid, and practical days we have to be content with short, commonplace names for our hymn-tunes, "Irish," "London New," "Miles Lane"! &c.

3. It is an interesting but more difficult question to answer how these ancient Superscriptions came to be entirely unintelligible and their meaning lost. If, however, the teaching of music, the instruction and leading of choirs, became restricted to certain families, and from them musical guilds were formed who kept as much as possible the knowledge of the art to themselves, and gradually confined within their own special circle initiation into the mysteries of musical words and terms and marks and phrases, the knowledge of such secrets must necessarily have perished with the death or dispersion of those who held the key. The first Captivity may have done much towards this obliteration, for the massacre of priests and Levites must have awfully thinned their ranks; and the dispersion was so thorough that to this day there floats amongst us the tradition of the "Lost Tribes." Contact with Greeks in Babylonia, and subsequently, on a larger scale, in and through Alexandria, may have had some influence; for the musical instruments mentioned in Dan. iii. are, some of them, called by Greek names spelt in Chaldee or Aramaic letters. Finally, the destruction of Jerusalem by Titus, and the complete subjugation of the Holy Land to Rome,

and the utter and permanent dispersion of the Hebrew nation, gave the final and fatal blow to musical guilds—and indeed to Jewish societies of all kinds. We cannot tell what information on this and other subjects Egyptian tombs or Babylonian and Assyrian libraries may yet have in store for us. But with our present evidence we can carry the investigation no further—and indeed the results of the labours of learned scholars in this branch of the subject, as given in the preceding pages, are little better than “guess-work.” Happily, though the Superscriptions remain an enigma, the PSALMS themselves survive to us in their entirety, to be the Light and Comfort and Joy of the reader till the end of time.

“O worship the LORD in the beauty of holiness.”

PART II.

ECCLESIASTICAL MUSIC FROM THE CHRISTIAN ERA TO HENRY PURCELL, A.D. 1658-95.

“One of God’s great charities is music.”—LOWELL.

“Music is the most ennobling gift when used aright and to the glory of God.”—*Life of Sir George Elvey.*



CHAPTER I.

MUSIC IN APOSTOLIC AND SUB-APOSTOLIC TIMES.

WITH the Christian era dawned a new epoch—for all things, and therefore for Music. Still, it was only the first breakings forth of the day. But we know that when once the sun has risen nothing can turn it back—it has begun its onward march to meridian splendour. Matters, however, remained for some years the same as of old. The Temple, with all its divinely-appointed ritual, was still standing; the Synagogue, with its more modest form of worship, still reared its

head in every lesser town and village. In each sacred building our Blessed Lord must have often heard and joined in the services of prayer and praise (St. Luke ii. 46; iv. 16); so the apostles and disciples also (Acts ii. 46; iii. 1; v. 42). They and their Divine Master concluded, as usual, the Passover-feast with the accustomed Hallel, i.e. Pss. cxiv-cxviii (St. Matt. xxvi. 30). SS. Paul and Silas, we are told, "while praying, sang praises to God," even in prison (Acts xvi. 25). The former, too, urges the practice of psalmody upon his converts (Eph. v. 19; Col. iii. 16), and explains its true use (1 Cor. xiv. 26). St. James recommends this mode of expressing Christian joy of heart (St. James v. 13). And, finally, St. John, in his Book of the Revelation, undoubtedly borrows his description of the choirs and music of heaven from what he had seen and heard and joined in, by day and by night (2 Chron. xxx. 21; Ps. cxxxiv. 1; cxxxv. 1, 2), beneath the ceiled roof of Herod's gorgeous Temple (see Rev. almost passim, and back, p. 46). Then, about this time, the crash came—the windows of heaven were opened, and the fountains of the great deep were broken up, and the flood of God's wrath passed over the chosen people's soul—overwhelming, destroying, scattering everything Jewish. Nevertheless, real good came out of seeming evil; and the terrible catastrophe itself brought with it new life and enlargement.

Hebrew Psalmody was by no means lost—much less annihilated. After the last mention of sacred music in the Bible, we can more or less distinctly trace its presence both in Christian worship and in the writings of the immediate successors of the Apostles. The early converts carried it in their memory, in their usage, and, above all, in their heart. There can be no reasonable doubt that the Psalter was their Church Hymn Book, and cavern and private house resounded with the musical compositions of Asaph and Ethan, and perhaps of King David himself. The earliest trustworthy evidence on this point is that of *Pliny*, Proconsul of Bithynia, who in his well-known and oft-quoted letter to the Emperor Trajan (*c.* A.D. 104) informs his master that a part of the Christian's religious services consisted of "singing antiphonally (*inter se invicem*) a hymn to Christ as to God" (see p. 103. 2). The indirect testimony of the first Christian writer is rather earlier than that of Pliny. *Clemens Romanus*—the second or third reputed Bishop of Rome (*c.* A.D. 70–100)—concludes his so-called first Epistle—held by the best and most learned critics to be a *genuine* letter—with a kind of Doxology (§§ lix–lxiv). Whether it is the effusion of his own mind, or borrowed from some well-known, though as yet unwritten, liturgical service, need not be debated here. It is interesting to us, as touching our present

purpose, inasmuch as it takes a musical form and mould, and parts of it may be divided into musical strophes. *St. Ignatius*, the celebrated Bishop of Antioch, who was martyred at Rome c. A.D. 115, betrays his musical proclivities in his seven (acknowledged) genuine Epistles. More than once he uses musical metaphors. For instance, he begs the Roman Christians "to form a band of love, that they may sing unto the Father in Christ Jesus because God hath found him worthy, &c." (*ad Rom.* § ii). He congratulates the Bishop of the Philadelphians at being "in harmony with the commandments, as the lyre with its strings" (*ad Ph.* § i). More at length he writes to the Ephesians: "Your renowned presbytery, worthy of God, is as harmonious with the bishop as the strings are with the lyre. Wherefore, by your concord and symphony of love is Jesus Christ celebrated; yea, each of you becometh a band. So that ye, being harmonious in concord, and having received the song of God in union, sing with one voice to the Father . . ." (*ad Eph.* § iv). In this latter sentence we have the musical words "chorus," "symphonos," "chroma" — from which is derived our term "chromatic"—besides the reference to the strings of the lyre. We need not wonder at the legend, which very probably has a substratum of truth, that *St. Ignatius* introduced antiphonal singing into

his Church at Antioch after seeing the same vision which was vouchsafed to the prophet Isaiah (ch. vi. 1-3).

Justin Martyr (c. A.D. 130-160) is our next witness. He tells us that "the Word of God, when preached, and chanted, and resounded, drives away demons; and that Christians, by the sacred songs of the Church, are led onwards in the paths of virtue."

Valentinus (c. A.D. 140-160) composed and sang hymns in praise of Gnosticism.

Arius (c. A.D. 300), with his followers, upheld his arch-heresy in rhythmic measures; while his great antagonist, *St. Athanasius*, in his opposition, propagated the orthodox Trinitarian doctrines by means of hymns.

St. Chrysostom (c. A.D. 400) was the first to array a band of choristers to celebrate the praises of the co-equal FATHER, SON, and HOLY SPIRIT.

Theodoret (c. A.D. 420-460) informs us that the early Christians up to his days learned the Psalms by heart, and soothed their anxious and bruised hearts with their Divine melody. He adds that the Psalms were sung at the Agapai or Love-Feasts, and that the *sixty-third* and *one hundred and forty-first* were, respectively, their morning and evening hymns.

Lastly, *St. Augustine* (c. A.D. 400-430) contrasts the sober hymnody of the orthodox with

the wild, passionate tunes and singing of the Donatists, who endeavoured to inflame and sustain the enthusiasm of their fanatical devotees "as with the shrill, sharp tones of a trumpet"—

"Exoritur clamorque virum clangorque tubarum."

But here we must pause for a moment. The days of St. Augustine were the days of St. Ambrose; and to the great and good Bishop of Milan is attributed the first serious attempt to correct the style and to give a definiteness of form to what had hitherto been crude and fluctuating, through being unwritten, and so imparted to ecclesiastical music a possibility of artistic development.

CHAPTER II.

BASIS OF ECCLESIASTICAL MUSIC.

THIS chapter must be regarded as parenthetical. It somewhat, perhaps, interrupts the history of Church music in its progressive changes, modifications, and improvements, together with the authors of them. But the brief digression is of importance to the reader, inasmuch as he ought to be acquainted with the *origin* of Ecclesiastical Music—the *roots* from which so fair a tree has grown, the *basis* upon which so perfect a structure has been reared.

1. It has been already observed in the preceding chapter that after St. John's days,—i.e. after the destruction of Jerusalem and the devastation of the Holy Land, the multiplied conversions to Christianity and the subsequent "scattering abroad" of the "brethren" through persecution,—the Christians still used the Psalter and its tunes as their hymn-book. "The earliest services of the Christian Church," says Bishop Lightfoot, "so far as they were grafted on the worship of the Jews, would be indebted to the Synagogue, and the Christians would find in their

Jewish surroundings ample precedent for any ritual development which for some generations they could either desire or compass. As regards the substance of public worship, they would naturally build upon lines traced by their Jewish predecessors. The Common Prayer, the lessons from the Law or the Prophets, the chanting of the Psalms and of Hymns, the Exposition or Homily, all were ready for adoption" (*Pat. Ap.* vol. ii. pt. i. p. 393).

2. By degrees another pervading element made itself felt. The Jews, as I have already observed, first came into contact with Greeks at Babylon, and afterwards more largely at Alexandria. For a long time the early Christians looked askance at anything savouring of Paganism. Tertullian is peculiarly bitter against the sculpture of Greece and Rome, and denounces and warns against any approach to what would be included in the term "Art." It was a temptation of the devil. It was the head and front of idolatry—he who sculptured a statue made an idol. And so forth. But such severe sentiments became mitigated by time; and intercourse with a larger world than their own had the usual effect in blunting sharp angles of opinion, in softening asperities, and in widening and liberalizing the judgement. Music especially, with its melodious harmonies permeating the feelings, could not help leaving persuasive impressions

upon the sensibilities of Christian minds. Quite probably, composers of ecclesiastical music would scarcely borrow consciously from Pagan hymns in honour of Apollo, or allow that they were indebted for their religious airs to the sensual seductive strains which fired wild votaries to questionable dances around the altar of Dionysus. But Music slowly and silently captured its victim, and Christianity became tolerant. This Greek infection must have begun very early. In due course the simple primitive music of Judaism despoiled Paganism of some of its lofty religious harmonies; until, in the days of St. Ambrose, it was more or less directly indebted to the Greek chorus for its form, and to Greek musicians for its soul-inspiring, soul-engrossing melodies (M.).

Speaking broadly, we may therefore say that ecclesiastical music had a HEBREW-HELLENIC parentage. Judaea gave it birth: Greece tempered and moulded its education.

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CHAPTER III.

ST. AMBROSE (c. A.D. 374–398) AND ST. GREGORY THE GREAT (c. A.D. 596–604).

I.

IT is a curious fact that though St. Ambrose is credited with much manipulation of the Church music of his time, it is by no means certain what form his alterations and improvements took. Unfortunately, no records survive to tell us of the condition of hymnody in his day, what point of progress it had reached, what were its excellences or deficiencies. It would appear, however, that its sacred melodies remained as yet *unwritten*, that they were handed down from father to son, that they were thus preserved simply by tradition, and that thus through the efflux of time, and in their transit from East to West, a secular accretion had gradually formed round them, which, penetrating inwardly, was bringing about fatal degeneration. The Bishop's interposition, however, restored them to health; and though "we know really nothing of the system or structure of the

Ambrosian melodies, and no writings of the period show anything essentially different from Gregorian Plain-song," yet, if we go further, "the entire accent and style of chanting, as regulated by the Bishop, must have been a great, because a cultivated and artistic, improvement on the manner and form of preceding Church services. The Ambrosian Chant could not have been very different from the Gregorian Plain-song; for the former was eventually merged, though not *lost*, in the latter" (G.). St. Ambrose himself claims a very humble part in this improvement of Church music. "He merely wished to take upon himself the task of regulating the tonality and the mode of execution of the hymns, and psalms, and antiphons, which were sung in his newly-founded church in Milan" (G.). He is said to have introduced into his diocese *instrumental music* as an adjunct to religious services (H.); and to have been the first to *reduce to writing* the original tunes of psalms and hymns which had been *transmitted by oral tradition* until the days of Constantine, and kept alive in the SCHOLA CANTORUM, founded by Pope Sylvester (c. A.D. 314-336). Finally, he took the Praxis of the Eastern Church as his model, and preferred the antiphonal to the responsal method of singing, and introduced it into his cathedral at Milan (G. and H.).

II.

Under Gregory, supreme Pontiff, A.D. 590–604, the ritual of the Church assumed a more perfect form and magnificence. The music, the animating soul of the whole ritual, was under his especial care. He introduced a new mode of chanting, which still bears his name, somewhat richer than that of St. Ambrose, but still not departing from solemn simplicity. He formed schools of singers which he condescended himself to instruct; and from Rome the science was propagated throughout the West. It was employed even to soothe and awe the barbarians of Britain; for St. Augustine was accompanied “by a school of choristers educated in this art at Rome” (M.).

The original copy of Gregory’s Antiphonarium, the couch upon which he sat during his instruction of his choir-boys, and the rod with which he threatened recalcitrant choristers, were long after his death preserved and shown at Rome (M.).

Gregory is credited with the introduction of the Antiphonarium in place of the Graduale Romanum. The following explanation will make this more clear.

The “Graduale” is an anthem taken from the Psalter and sung between the Epistle and Gospel by the deacon from the steps (*gradus*) of the

ambo. The "Graduale Romanum" was a complete collection of Plain-chant melodies appointed to be sung at High Mass throughout the year, *reduced to writing*, and arranged in systematic form for the first time by St. Ambrose.

The "Antiphonarium" of Pope Gregory, which superseded it, was the *Choir Book of the Mass*. It contained the Anthems, Introits, Creed, Kyries, and Gloria in Excelsis; in fact all the musical portions of the Mass (H.). And since Gregory, if the tradition be true, introduced a system of *notation* such as is attributed to St. Ambrose (see above), this, even in its imperfection, greatly contributed to the preservation of melodies. In the course of years, however, corruption entered. The Antiphonarium lost much of its sacred character. Secular tunes from the theatre, and even dance music, were allowed by degrees to creep in and intrude upon the ancient grave ecclesiastical compositions, until at length Gregory XIII, or rather the Council of Trent, appointed Palestrina (c. A. D. 1580-1600) to restore Plain-song to its original purity.

III.

It may be reasonably asked, "How came about this serious deterioration to Church music, and of what kind was it?"

It arose from two causes. First, the idleness

and negligence which gradually invaded and ultimately prevailed in the monasteries and monastic schools. Secondly, from the introduction of the so-called Religious Plays. From this the reader will be able to infer the nature of the deterioration. No doubt the introduction of the religious plays was prompted by a good and elevating purpose, for it was intended and hoped thereby to detach the people from the secular drama, which was too often rude, coarse, and profane. At first these plays were innocent enough: the incidents were borrowed from the Bible, and, in spite of some distortion of facts and dates, of which the simple-minded audience were unconscious, these plays were not without instruction and even edification. As they were acted in the Church of the Monastery, a certain sacredness and solemnity attached itself to the performances. But this happy state of things did not last. The unholy Rondos of the gay Troubadours were heard commingled with the more sober melodies of Holy Church. Certain human actions were brought so realistically before the eye not only in Church but in nunneries even, in order to scare unsullied, innocent lambs *from* vice, that it may be deemed little less than a miracle that any modesty or purity whatever survived in the land. As we might expect, morals suffered severely; so also did Hymnology and Church music. The same walls,

wherein hymns and melodies of highest and divinest fervour had seen the light, now resounded with the voluptuous strains of amorous carols, or with the startling outbursts of jolly, rollicking drinking songs worthy of Anacreon and Boccaccio.

So low an ebb had Church music reached and so great a scandal had its degraded condition created in the Catholic world, that it became at length a subject for debate and consideration at the Council of Trent. It was then decided by the prelates assembled to apply radical and unsparing treatment; and so the duty of excision, renovation, and restoration was by them wisely entrusted to the greatest master of music at that epoch—the end of the sixteenth century—Giovanni Pieroluigi da Palestrina (*c.* A.D. 1524–1594).

CHAPTER IV.

ECCLESIASTICAL MUSIC ABROAD :

PALESTRINA.

GIOVANNI PIEROLUIGI DA PALESTRINA was born at Palestrina, the ancient Praeneste, A.D. 1524. At the age of sixteen he went to Rome and studied music under the great Belgian musician, Orlando di Lasso, born at Hainault in A.D. 1520, to whom, as to others of the Belgian school of music, Italy owes a great debt. The art of interweaving parts and that science of sound known as Counterpoint were placed by these northern musicians upon a solid basis, which enabled the composers who came after them to build their beautiful tone-fabrics in forms of imperishable grace and symmetry. To him the young Palestrina, though they were close upon the same age, owed much of the largeness and beauty of form through which he poured his genius in the creation of his unrivalled musical compositions. Di Lasso was at once his mentor and model. Under such tuition Palestrina rose to celebrity. In 1551 he was appointed Maestro di Capella of the Julian

Chapel. In 1554 he published a collection of Masses, so highly approved of by Pope Julius III that he was made by that pope one of the singers of the Pontifical Chapel. In 1555 he was raised to the post of choir-master at the Church of Sta. Maria Maggiore, which he held until 1571, when he was restored to his office at St. Peter's, from which he had retired in 1555 through Pope Paul's (IV) objection to the employment of married men in the church services. In 1563 the Council of Trent, having condemned the profane words and secular music which had been introduced into the Mass, entrusted Palestrina with the task of remodelling that part of religious worship. He published three Masses on the reformed plan; and one of them, *Missa Papae Marcelli*, is described as being equal to what St. John heard in the New Jerusalem. The fact is that at this date Church music had lost all relation to the services it was supposed to illustrate. Bristling with inapt and distracting artifices it completely overlaid the situations of the Mass; and, being founded upon secular melodies, it was usual for the most solemn phrases of the Kyrie, Credo, Gloria, and Agnus Dei to roll along the aisles of the basilica, blended with the unedifying refrains of the lewd chansons of Flanders and Provence. Ballad and dance music was actually played upon the organ. Palestrina may be considered to have

saved Church music by establishing a type infinitely beyond anything which had preceded it, not however so much in its *technique* as in its *aesthetic character*. Art was subjugated to the service of nature; learning to effect; ingenuity to the laws of beauty. He endowed the perfect form with the spirit which enabled it not only to *live* but to give thanks to God in strains such as music had never before imagined. It was *not* the beauty of construction, but the presence of the soul within, that rendered his music immortal. With Palestrina the reign of true polyphony came to an end, but it took deep root and bore much fruit during his lifetime in many distant countries. Amidst all the changes which Church music has since passed through, the compositions of this grand musician have to this day been found to contain those essentials of true, lasting beauty which will render them a "joy for ever" (G., H., and others).

Pope Gregory XIII commissioned Palestrina to revise the "Graduale" and "Antiphonarium." The latter he entrusted to his pupil, Guidetti; the former he himself undertook, but died before the completion of his labours. He died in poverty in the year 1594.

1. Gregory XIII (pope A.D. 1572-1585) was zealous for the promotion and improvement of education. Upon this good cause he expended vast sums of money. A large proportion

of the colleges in Rome were wholly or in part endowed by him. We are indebted to him for the *Gregorian Calendar*.

2. The difference between antiphonal and responsal singing is this :—

In *antiphonal* singing alternate choirs sing the Psalms, in turn, verse by verse, as in our English cathedrals and churches.

In *responsal*, one voice only sings a verse, to which the whole choir respond in the verse following (for an illustration, see p. 20).

3. The *ambo*, in Eastern churches, was a kind of raised desk or daïs from which the *Epistle and Gospel* were read. The pulpit was called *bema*.

4. The “Graduale” and “Antiphonarium” have been explained (pp. 96, 97).

5. Palestrina was the first to take the melody from the *tenor* and place it in the *treble*.

CHAPTER V.

ECCLESIASTICAL MUSIC IN ENGLAND :

HENRY PURCELL.

THE archetype of Ecclesiastical music, thus set up by Palestrina, was never afterwards ignored or forsaken. It became the model of all subsequent great musicians and composers, both on the Continent and in England.

This chapter will contain a brief account of the condition of Church music in our own country.

We know little of the Hymnody of the early British Church, though there is evidence that she was not without her sacred music. It received new life, however, from St. Augustine's choristers ; and St. Dunstan, the celebrated Archbishop of Canterbury, undoubtedly imparted to it growth and expansion. He himself was a composer and organ-builder. Choristers were educated in the monasteries, and though in some cases episcopal visitations disclosed too much laziness and half-heartedness in the monkish choir-masters, we do not find on the whole that Church music ever sank into such depths of

degradation as we have had to deplore (in preceding pages) with respect to religious houses on the Continent. Perhaps our natural sturdiness of character had something to do with saving our nunneries and monasteries from this disgrace. The English have always been fond of music ; and certain counties have from time immemorial prevailed over their brethren in the matter of a sensitive ear and fine voices. Hence our great church and college-builders have not overlooked the claims of music, nor forgotten to foster and promote its growth and development. William of Wykeham, for example, and William of Wayneflete both left, in the rules of their newly-founded colleges, directions for the admission of choristers, their maintenance, and education. Even the enigmatical words of Archbishop Chichele, touching the admission of students into his college of All Souls at Oxford, have received a favourable interpretation. "They are to be born in wedlock, not out at elbows. and have some knowledge of the elements and principles of music"—*benè nati, benè vestiti, ac moderatè docti (in plano cantu)*. Occasionally a genius shoots out of mediaeval darkness and for a time illumines his day and generation. John (of) Dunstable, though regarded as a charlatan by old Thomas Fuller, appears to have been a really capable musician, mathematician, and astrologer. His compositions and

writings are stored in the British Museum, and in the Bodleian and Lambeth Libraries. But his name and work were overwhelmed and extinguished by troublous times—the Wars of the Roses. In due course came Prince Henry, the second son of Henry VII, who was trained in the musical schools preparatory to his purposed exalted position in the future as occupant of the Archiepiscopal Throne of Canterbury. But his elder brother dying, he became heir to the Crown. He did not, however, either as Prince of Wales or as King of England, forget the musical pursuits of his early days. He promoted the welfare of the science, and befriended its votaries. During his successors' reigns we find the names of R. Farrant (*c.* 1564–1580); W. Byrde (1569–1623); Thomas Tallis, and Christopher Tye (*c.* 1585); Orlando Gibbons (*c.* 1625); and T. Blow (*c.* 1669). Each of these held high positions either in the Chapel Royal or in our cathedrals. Thomas Tallis is rightly regarded as a Prince among musicians. And Blow deserves the praise of posterity for humbly resigning his office in the Chapel Royal, in the year 1669, to

HENRY PURCELL.

This extraordinary man and pre-eminent musician is generally regarded as the “Father of English Ecclesiastical music.” This specially

consists of hymns, anthems, services, and Latin psalms. In it he shows his great mastery of fugue, canon, imitation, and other scholastic devices, combined with fine harmony and expressive melody, the introduction of novel and beautiful forms, enriching it, yet preserving its broad and solemn style. As the improver of our Cathedral music, the originator of English melody, the introducer of a new and more effective employment of the orchestra in accompaniment, excelling all others in his accurate, vigorous, and energetic setting of English words, Purcell stands out as the most extraordinary and original musical genius produced by our country. He was, moreover, a profound thinker; and it is precisely this earnestness of purpose, this careful thought, this profound intention, which gave him such superiority over his fellow-labourers in the same sphere. We recognize a great ideal in everything he touches, and his music is always coloured in accordance with the sentiment of the words.

Purcell left a noble school behind him. Greene, Boyce, Nares, Welldon, Aldrich, could all boast of belonging to it. They were, however, scarcely able to uphold it at the same high level. Hence followed a period of decadence, until an unexpected importation of foreign talent gave hopes of a yet more brilliant future (G., and others). Once again ecclesiastical music revived under

the auspices of giants such as Handel, Haydn, Mozart, Bach, and their *confrères*. Yet let us never forget the inexpressible debt which English Church music owes to Henry Purcell, and which can never be fully repaid. The tree, which he may be said to have planted, took root downward too deep to be susceptible of any permanent injury. Once again it flourished apace; and posterity now sits with delight under its shade and with enjoyment partakes of its fruit.

Henry Purcell was born A.D. 1658, died of consumption A.D. 1695, and was buried in Westminster Abbey, under the organ. (See App. V.)

“His memorial shall not depart away; and his name
Shall live from generation to generation.”

CHAPTER VI.

BRIEF SUMMARY OF FOREIGN DATES.

A. D.

1. PLINY, Proconsul of Bithynia, informs the Emperor Trajan concerning the meetings of the Christians and their custom to sing a hymn, "inter se invicem" c. 104
2. IGNATIUS, Bishop of Antioch, in Syria, introduces antiphonal singing into his cathedral and diocese c. 107-115
3. IRENAEUS, Bishop of Lyons, introduces antiphonal singing, together with Gallican liturgy c. 160-200
4. SYLVESTER, Bishop of Rome, founds choir-schools for boys, mostly orphans
c. 314-336
5. DAMASUS, Bishop of Rome, enjoins the *singing*, instead of the *reciting* of the Psalms, and that each shall be concluded with "the Gloria Patri"
c. 367-384

6. BASIL, Bishop of Cappadocia, Caesarea,
introduces antiphonal singing into his
diocese c. 371-379
7. AMBROSE, Bishop of Milan, makes im-
provements in Church music . c. 374-398
8. CHRYSOSTOM, Archbishop of Constanti-
nople, introduces antiphonal singing
into his church and diocese; and
organizes a band of choristers to chant
the praises of the SACRED TRINITY.
c. 399-407
9. HILARY, Bishop of Arles, said by some
writers to have introduced antiphonal
singing into Gallic Church . c. 429-449
10. CELESTINE, Bishop of Rome, introduced
"Introits" c. 422-432
11. GREGORY THE GREAT, Bishop of Rome,
improves the musical services . c. 590-604
12. GREGORY THE THIRTEENTH, Bishop of
Rome, PALESTRINA, ORLANDO DI LASSO
c. 1540-1594

CHAPTER VII.

BRIEF SUMMARY OF ENGLISH DATES.

A. D.

1. THE EARLY BRITISH CHURCH (traditionally) possessed sacred music *c.* 400–600
2. AUGUSTINE introduces Roman choristers with “plain song” into England: this was the beginning of various “uses” at Sarum, Lincoln, &c. . . . *c.* 597
3. Hymn in honour of Augustine, written in a Benedictine monastery in Cornwall *c.* 900
4. DUNSTAN, Archbishop of Canterbury, composer and organ-builder . . . *c.* 960
5. ANGELUS AD VIRGINEM . . . *c.* 1200
6. JOHN (OF) DUNSTABLE, wrongly credited with the invention of counterpoint, one of the chief writers and composers of music in England. “We first meet with counterpoint in the compositions of GERSON, Chancellor of Notre Dame, A. D. 1408” (R.) . . . *c.* 1415–1453

7. HAMBOYS, SAINTROIX, AND HABYGHAM
were the first to *take academic degrees* :
they, with Fairfax, were pre-Reforma-
tion musicians c. 1450-1500
8. HENRY THE EIGHTH c. 1509-1547
9. BULL (who has been questionably credited
with the composing of " God save the
Queen "), TALLIS, FARRANT, and others,
predecessors of c. 1564-1650
10. HENRY PURCELL c. 1658-1695
11. BOYCE, ALDRICH, and other successors
of Purcell c. 1695-1780
12. HANDEL c. 1710-1759

NOTE.—The first English *secular* song, a round, with words of Northumbrian origin—the oldest extant piece of Polyphonic and Canonical music, called " Sumer is a-cumen in," with two other pieces, copied by a monk of Reading c. 1228

CHAPTER VIII.

MUSIC AS AN INFLUENCE.

“The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils.”

SHAKSPEARE.

I.

1. IT will be interesting to conclude our subject with a few words on the influence of music. Even the animal creation is subject to it: and man, with his complex organization, is by no means insensible to it.

Music and poetry are twin-sisters—as old as the world’s creation—pre-eminently gifts of God, born with us and within us. As quaint old Fuller puts it, “Music is poetry in *sounds*, as poetry is music in *words*.” Jubal discourses simple trills and melodies upon his shepherd’s pipe. Lamech, his father, declaims his “Apologia” in vocal strophes. The influence of the *poet* is described by Tennyson:

“With his [the poet’s] word
She [wisdom] shook the world.”

And if so, we can scarcely wonder that Plato lays down for his ideal “Republic” that poets should

be "superintended," that they may become "austere, and not too fascinating and ready to imitate the style of the virtuous man."

And what are we to say of the influence of the true *musician*? "The meaning of song goes deep," writes Carlyle. "Who is there that can in logical words express the effect music has on us? A kind of articulate unfathomable speech which leads us to the edge of the infinite, and lets us for a few moments gaze into that abyss." The ancients, by anticipation, endorsed that opinion by the curious legends which entranced our younger days. Amphion by his lyre drew after him stones and trees as well as lions and other of the brute creation, and charmed into ordered lines the walls of Thebes.

Arion owed his life to a friendly dolphin attracted to the ship's side by the melodious strains of his lyre. And what are we to say of Orpheus?

"For Orpheus' lute was strung with poet's sinews,
Whose golden touch could soften steel and stones,
Make tigers tame, and huge leviathans
Forsake unsounded deeps to land on sands."

(SHAKSPEARE.)

Horses, sheep, dogs, rats and mice, spiders, and many other animals, are singularly sensitive to music. On the other hand, kine, cats, and donkeys appear to be unmoved by it—the donkey probably because it's an ass.

2. Passing on to *human beings*, Plato, who

felt he could not altogether exclude music from his ideal Republic, laid down very strict rules on the subject. All melodies that were lax and sensual, and tending to enervate the soul, were strictly forbidden. Only such as were martial and were calculated to brace the moral fibre of the citizens were allowed, or, rather, tolerated. Most musical instruments were excluded, except the lyre and guitar for the town, and "some kind of pipe" for the herdsmen in the country. And so on, to the same effect. "For music, I imagine, ought to end in the love of the beautiful" (Plato, *Rep.* bk. iii).

Philip of Macedon, father of Alexander the Great, was obliged to withdraw all music from his army, as the barbaric strains drove his soldiery wild with ungovernable fits of fury. In more modern times, and under more favourable circumstances, military bands enliven and reinvigorate weary regiments on their march, and have done untold wonders in the day of battle.

"The Arcadians, living in their secluded mountain-glens, were yet so impressed with the humanizing influences of music, that they would only send their children to schools where music was taught" (Pausan. bk. vi).

Nor must we forget the *Medical* aspect of music. Homer, Pindar, Theophrastus, and their brethren, all sing its virtues in cases of ague,

gout, the bite of serpents, and other maladies and disasters. Not many centuries ago Sir William Temple advocated the *alleviating* influences of music, as evidenced in such cases as King Saul (1 Sam. xvi. 23) and the Prophet Elisha (2 Kings iii. 14). Isaac D'Israeli, in his *Curiosities of Literature*, tells the following curious story. A certain Englishman, finding himself suffering from some temporary inconvenience of indigestion, instead of calling in his physician, sent for a band of music. In about an hour, "his stomach, which had been internally disturbed, became harmoniously becalmed!" The reason of this happy result from the means used is suggested by an Aesculapius of the period. "Medical music quickens the circulation of the blood, dissipates vapours, and opens the pores so as to allow the freer action of the perspiration." If so, this explains to a certain extent the efficacy of music in the case of fevers, agues, and snakebites. A king of Spain is said to have been cured of a distressing brain-disease by repeatedly listening to the singing of the celebrated singer, Farinelli. It was not, however, an *infallible* remedy, or even palliative (1 Sam. xviii. 10, 11; xix. 9, 10).

II.

But it is time now to turn to *Ecclesiastical* music. The remarks which have been made on

the moving influences of music generally prepare us for the emotional effect left by *Sacred* music upon the feelings of its hearers.

St. Augustine of Hippo touchingly makes confession of this, as he listened to the singing of the Psalms in St. Ambrose's Cathedral at Milan. "How I did weep in thy hymns and canticles, touched to the quick by the voices of sweetly-attuned Church! The voices flowed into mine ears, and the truth distilled into mine heart, whence the affections of my devotion overflowed, and tears ran down, and happy was I therein" (*Confessions*, bk. ix). And again, he writes, "When I remember the tears I shed at the psalmody of thy Church, in the beginning of my recovered faith, and how at this time I am moved, not at the singing, but at the things sung—when they are sung with a clear voice and modulation most suitable—I acknowledge the greatness of their institution. And I am inclined rather to approve of the usage of singing in the Church, that so, by the delight of the ears, the weaker minds may be raised to feelings of devotion" (*Confessions*, bk. x). Those were stirring times of contention and persecution. In order to keep the Arians out of a certain church "the devout people kept watch in it. . . . And then it was first instituted that, after the manner of the Eastern Churches, hymns and psalms should be sung, lest the people should wax feeble through

the tediousness of sorrow ; and this custom is retained through other parts of the world" (*Confessions*, bk. ix).

This arresting influence of music was recognized in a very practical manner by many preachers in the semi-barbarous Anglo-Saxon Church—and with good effect. Aldhem of Malmesbury, finding the people indifferent to religion, would take his stand on a certain bridge in the garb of a minstrel, and after staying the crowd by enthralling them with the sweetness of his minstrelsy, would gradually introduce into his secular lay some of the solemn and wholesome truths of the Gospel. Thus he succeeded in evoking a deeper devotion, and won many hearts to the faith. Hence, music became part and parcel of the Church service in England, if not from earlier times, at any rate from the days of Pope Gregory's mission. From Kent to Northumbria instruction was given by eminent choir-masters in the Gregorian "use" and in antiphonal chanting (M.). Provision was made in monasteries for this musical instruction, and also by episcopal and other founders and restorers of cathedrals and colleges (see p. 105). Nevertheless, Church music has its perils and dangers. Like fire, it is a "good servant, but a bad master." St. Augustine of Hippo sounds the alarm. "The delights of the ear had entangled and subdued him. He reposes in such melodies when sung in a sweet and attuned

voice. He, therefore, is afraid that he gives God's word more honour when sung than when not sung. And hence he fluctuates on the wisdom of having the Psalms sung, lest there be contentment of the flesh, and the soul be enervated. On the other hand, he is afraid of erring in too great strictness, so as to wish the sweet melodies to be banished from his ears and from the Church. And though he confesses he makes a kind of 'base compromise' for the good of weak minds, yet he feels that he has sinned penally when he has been moved by the voice singing rather than by the words sung" (*Confessions*, bk. x).

Bishop Jeremy Taylor (*b.* A.D. 1613, *d.* 1667) whose very prose was poetry, and every sentence a golden Michtam, sounds the same caution. "The use of Psalmody, because it can stir up the affections and make religion excite more faculties, is very apt for the edification of churches. The use of *musical instruments* may also add some little advantages to singing; but they are more apt to change religion into airs and fancies, and take off some of its simplicity, and are not so fitted for edification. They are not, of themselves, very good ministers of religion, because they do not make a man wiser, or instruct him in anything." Then the good bishop goes on to quote St. Chrysostom to the effect that "such instruments were permitted to

the *Jews* in their worship ‘for their weakness’;... *we* can properly and directly serve God by the voice and tongue, and as well by singing and saying, and better, if it be better—which can never be said of instrumental music. Still, I cannot condemn it as a help to Psalmody. Yet, all sensible persons find fault when music passes further into art than religion, and serves pleasure more than devotion, when it is made so curious and accurate that none but musicians can join in it, and so the greatest benefit and use of edification is lost. ‘*Salus populi suprema Lex esto*’ is a rule which in this affair hath no exception; the salvation of our soul is more than all other interests in the world beside.”

Bishop Sanderson (fl. c. A. D. 1587–166 $\frac{2}{3}$) had to meet objections of the opposite kind, viz. those from unmusical sectaries. “They would do away with all instrumental music because, as they say, it tended not to edification, but rather hindered it, because there cometh no instruction nor other fruit to the understanding; and therefore such things ought to be cast out of the Church, as things unlawful. But (continues the Bishop) it does not follow that, because there is no benefit to the understanding, therefore there is no edification. The objectors should consider that whatsoever thing advanceth the service of God, or furthereth the growth of the Church, or conduceth to the increasing of any spiritual

grace or enlivening of any holy affection in us, and serveth to the outward exercise or best expression of any such grace or affection as joy, fear, thankfulness, cheerfulness, reverence, or any other, doubtless, every such thing so far forth serveth more or less unto edification" (*Sermon xii. ad Aulam*).

The "judicious Hooker" (c. A. D. 1554-1600) agrees in the main with Bishop Sanderson, but as the objections of the Puritans and his replies are too long for quotation, the reader is referred to his *Ecclesiastical Polity*, bk. v. ch. xxxviii. 1, 2, 3. Through all these contentions and struggles for recognition, perhaps almost for existence, music, even in its religious uses, conquered and survived. It had a great defender and upholder in Martin Luther, who writes: "Music is the art of the prophets, the only art that can calm the agitations of the soul. It is one of the most magnificent and delightful presents God has given us." And so Addison, in equally laudatory terms: "Music is the only sensual gratification which mankind may indulge in to excess without injury to their moral and religious feelings." Indeed, the very word "music" testifies to a certain pre-eminent influence which it possesses: for it is derived from the Greek "mousikē" or "culture," a term embracing all that can, through education, civilize and humanize man. But hence arise all the responsibilities to the

students and votaries of music ; and they will do well to take heed to the wise warning of Mr. Ruskin : “ Everything that we offer should be precious and helpful ; and music which does not purify and exalt is virtually not music at all.” If his monitory voice be listened to, we may hope and expect that the anticipation of an eminent musical writer and critic will find ample fulfilment :—

“ Music promises to become in England, what it has long been in Germany, a running Commentary upon all life, the Solace of a nation’s cares, the Companion of its revelry, the Minister of its pleasure, the inspired Aid to its devotion ” (Haweis).

“ LET EVERYTHING THAT HATH BREATH PRAISE THE LORD.”

APPENDIX I.

SIMPLE EXPLANATION OF EARLY MUSICAL NOTATION.

As the Ambrosian and Gregorian system of music has been brought before the reader in the preceding pages, it may not be out of place to explain it a little more fully.

Let me, however, first premise the following:—

1. We have no copy, no specimen left us, of the *written* music of the Hebrew, Assyrian, Babylonian, or Egyptian nations. Their notation, i. e. the shape of their notes, their value, the method of their composition, are all unknown to us. A Greek tablet lately discovered at Delphi, on which is inscribed the melody of a hymn to Apollo, does not help us much beyond suggesting the shape of the notes. There are no ledger lines; and the notes are placed in a row, some higher, some lower, than the others, as though to denote high and low sounds. It is, of course, quite possible to imagine what the melody intended *may* be; but, after all, it should be remembered that what is eliminated out of this “higgledy-piggledy” concatenation of notes and marks by clever musicians is *merely guess-work*. If Oriental notation was of this kind, it is difficult to see how any learner could be sure

of the melody intended by the composer. But possibly the difficulty was surmounted thus. The Asaph or Ethan of his day, having committed his composition to paper, then gathered his class together and sang it to the words of the Psalm, pointing to the notes jotted down and held up before his scholars. Thus they would learn the melody by rote, and it would be handed down traditionally from generation to generation of musical guilds. The written copy, if kept, might be regarded as a sort of "*memoria technica*"; for such instruction was rather a matter of the ear and memory than of the eye.

2. After a time, one *red* line was drawn along the centre of the manuscript, and three notes were placed—one below, one on, one above it. Later still, another line, of a different colour—*green* or *black*—was added, but still at some distance from the red line. On, above, and below this three more notes were placed. Thus six out of the seven notes of the double tetra-chord were provided for, the seventh being, like the Irishman's superfluous pigling, left out in the cold and having to take care of itself. In due course came the *four lines* of the Ambrosian and Gregorian "*plain song*"; but, in their system, no notes were written *within the spaces*. And so this method continued until the end of the fifteenth century, "when *four* lines were ruled for plain chant; *six* for organ music; *five* for vocal music; and after the introduction of printing, the five lines survived the others, and were alone used for music of every kind" (G.).

3. Ancient music (so far as we can gather), as also the Ambrosian and Gregorian "*modes*," had

no sharps or flats. These useful and now all-necessary intruders found their way into the musical system first as *accidentals*, about the time (perhaps a little later) of Guido d'Arezzo, c. A. D. 1025, who is credited, not quite accurately, with the invention of the gamut. These intruders, however, became in course of time welcome as permanent friends, as they were found useful, and even needful, to define the various "keys." This was at the end of the fifteenth century.

APPENDIX II.

THE AMBROSIAN AND GREGORIAN SYSTEM.

The Ambrosian and Gregorian system is said to be based on the Greek tetrachord. This term is derived from two Greek words signifying "four chords"; "chords," however, in this case is not to be understood in our modern sense of a "group of notes combined," but of the "cords" or "strings" of the Greek lyre. A tetrachord, then, is the "succession of four strings, or sounds, or notes."

The manner of *forming a tetrachord* is as follows:—Take a note—any note you please—as a central note from which you begin to count. First count three notes *downwards*, and this is the simple tetrachord. Then take again the same central note, and count three notes *upwards*. Thus is formed a second tetrachord, and the whole compass, from the lowest to the highest note, makes a double tetrachord. There are

really only seven different notes, but as the central one is counted *twice*, this repetition of course causes each tetrachord to be composed of four notes. To *our* ears this would suggest a *discord*, and the question naturally arises—"why did not the Greeks go up one note higher, and so strike the *octave*?" forgetting that the note next to the seventh is the commencement of a new tetrachord.

Take any note, say G, as the central. Then counting three downwards we get G, F, E, D—this is our first tetrachord. Again, taking G as the central and counting three upwards, we get G, A, B, C. This is our second tetrachord. The double tetrachord will therefore be

$$\underbrace{D, E, F, G.}_{1} \quad \underbrace{G, A, B, C.}_{2}$$

and the higher D, which would be *our* octave, starts a new tetrachord, and so on *ad infinitum*.

The *central note* was called the *mesē*, from the Greek feminine form of the word μέσος.

The *central note* was also called the *dominant*, because it was the *predominant* sound in each "mode," that is, it was the note on which the recitation was made in each psalm or canticle tone.

The *lowest note* was called the *final*, because the melody in the Ambrosian system always ended on that note. This *final note* corresponds with our *tonic*.

This tetrachord musical form or basis must be very ancient. Virgil is supposed to refer to it when he tells us that in the Elysian Fields "Orpheus with his finger or the quill woke up

the melodious sounds of the seven-stringed lyre"—

“Se, tem discrimina vocum,”

and so we are taken far back into the mists of antiquity.

“*Modes.*”

I have been obliged to use this ancient musical term several times, and now I shall try to explain its meaning. We are still in a Greek atmosphere, though the term “mode” is rather of Latin origin, and is a shortened form of “modulation.”

“Modes” virtually correspond with our “keys.” While *we* should speak of the key of A B C, and so forth, our forefathers would speak of the “Lydian mode,” “the Aeolian mode,” “the Dorian mode,” and so on. These “modes” had necessarily a “minor,” or somewhat plaintive, sound through the absence of sharps and flats—which had not been then discovered or introduced (p. 124. 3).

Each of the Ambrosian “modes” consists of eight natural notes, i. e. from the lower note to its octave above (inclusive) in the diatonic scale.

The *Ambrosian* “modes” were *four* in number, and termed *authentic*. Derived from the Greek, this word has had several meanings attached to it. Probably it signifies “genuine,” “original,” “authoritatively” derived from the Greek system, and therefore superior to all others.

The *Gregorian* “modes” were *eight* in number—Gregory adding four to the original Ambrosian four. These newly-added four were called *plagal*, from a Greek word meaning “oblique,” “borrowed,” “deviating,” like a side stream

from the main river. The sacred melodies based upon these "modes" were called *plain song* or *canto fermo*. The former name was given to these ecclesiastical chants, because "St. Ambrose selected from the extremely complicated system of the Greeks a set of scales sufficiently few and simple for a very rude people" (*Chambers' Encyc.*). The latter, because "the melody is the property of the Church, the acknowledged song of the congregation; as such, it does not admit of alteration, and is therefore called 'cantus firmus' or 'canto firmo,' that is, the established, the unalterable song" (Marx). The use of "Gregorians" was continued in churches, with varied interruptions, until the reign of our Charles I, when "plain song" became restricted to versicles and responses, and the *double chant* was introduced—a blow from which "Gregorians" have never since entirely recovered.

APPENDIX III.

SPECIMENS OF JEWISH MELODIES.

Great caution should be used in accepting the traditions concerning Hebrew melodies. How can we believe that a penitential hymn, still sung by Jewish congregations in Hamburg and Vienna, is exactly the same melody as that composed and sung by King David? That the "blessing of the priests" (Num. vi. 22–26) is identical with the tune intoned in the Temple? That another favourite, "the song of Moses," has travelled down the ages in a genuine condition

from the days when Moses and Miriam sang it on the shores of the Red Sea? The old proverb has so much truth in it—"When history becomes silent, fable takes upon herself to speak" (E.). Nevertheless, there are some melodies extant which are very ancient and undoubtedly of Hebrew origin. The "Yigdel" hymn of faith, which is sung in the Jewish Synagogues as part of their Friday evening service, is to be found in Christian hymn-books under the name of "Leoni," and adapted to the words "The God of Abraham praise."

But there is another melody more ancient and equally genuine. It is a setting of Ps. xcii. in chant form, which is exceedingly interesting from the fact that it is sung all the world over to the same tune during some part of the Sabbath—generally at the introductory service on Fridays, at sunset. About one-third of the Psalm is here appended; and the same music is repeated twice to the remaining two-thirds. (C. G. Verrinder, Mus. Doc., organist at the Jewish Synagogue, London, W.) See pp. 132-134.

APPENDIX IV.

THE BAGPIPE.

It may seem strange to some of my readers to be told that the Bagpipe was a very ancient and common instrument of music. Yet its construc-

tion is really of a very simple kind. Homer suggests the idea when he tells us of Aeolus that

“The adverse winds in leathern bags (*ἄσκος*) he braced,
Compressed their force, and locked each struggling blast.”
(*Od.* x.)

But this idea had been long observed before Homer's time, and put into practical form: for it only needed a clever mechanician to observe that if a pipe could be thrust into a bladder or some elastic substance previously filled with air, and the exit of the wind on pressure duly regulated, the result would be an emission of sound. Hence it has been a favourite instrument of music for centuries among antique nations, like those of China, India, Java, and Ceylon. Thence it travelled westward and found its way to Assyria and Babylonia—at least, so writers tell us, though confessedly no representations have as yet been found on their sculptures. It passed over to Greece, under the name of *ἄσκαυλης*, and on to Rome under that of *utricularius*; Nero played on it (*Suct. Ner.* 54), and had it stamped on some of his coins. It is still a favourite instrument in Italy, where it is known as *Piva* or *Cornamusa*; in Spain as *Zampogna*; and in Egypt as *Zouggarah*. It is doubtful whether the ancient Egyptians were acquainted with it. It is, as we know well, the national music of Scotland; and the time was when it was not a stranger in England—

“Yea—or the drone of a Lincolnshire bagpipe.”
(SHAKESPEARE.)

APPENDIX V.

*Inscription on mural tablet to Henry Purcell
in Westminster Abbey.*

HERE LYES
HENRY PURCELL, ESQR.
WHO LEFT THIS LIFE
AND IS GONE TO THAT BLESSED PLACE
WHERE ONLY HIS HARMONY
CAN BE EXCEEDED
OBIIT 21^{mo} DIE NOVEMBRIS
ANNO AETATIS SUAE 37^{mo}
ANNOQ3 DOMINI 1695.

*Inscription on slab over grave of Henry Purcell
in north aisle of choir, Westminster Abbey.*

HIC REQUIESCIT
HENRICUS PURCELL
HUIUS ECCLESIAE COLLEGIATAE
ORGANISTA
OB. XXI NOV. AN. AETAT. SUAE XXXVII
A.D. MDCXCV

PLAUDITE, FELICES SUPERI, TANTO HOSPITE ; NOSTRIS
PRAEFUERAT, VESTRIS ADDITUR ILLE CHORIS :
INVIDA NEC VOBIS PURCELLUM TERRA REPOSCAT,
QUESTA DECUS SECLI DELICIASQUE BREVES
TAM CITO DECESSISSE, MODOS CUI SINGULA DEBET
MUSA PROPHANA SUOS, RELIGIOSA SUOS.
VIVIT, IO ET VIVAT, DUM VICINA ORGANA SPIRANT
DUMQUE COLET NUMERIS TURBA CANORA DEUM.

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Tob lē-ho - dōt Lā-do

nāi U - lē-zam - mēr le-shim-chā ngel yon le hag - gid bab -

bo-ker chas - dē . cha ve-ě-mu - na - tě - chā bal - le - lōt

p *cres.* *f*

nga lē nga sōr va - ngă

mf *dim.*

lē Na bēl nga - lē hīg-ga yōn bē - chīn -

p

nōr Kī sim-mach - ta-nī a - do nāi bē fan - go - le -

pp

cha be - man-ga sē ya - de - cha a - do nāi.

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